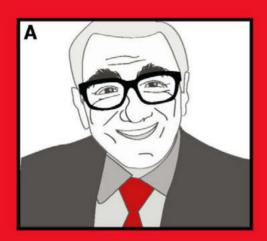
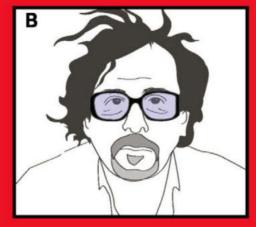


KNOW YO

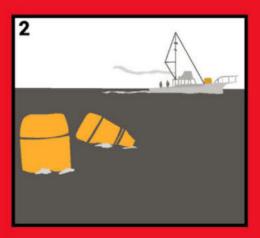
Can you match iconic directors with their iconic films?

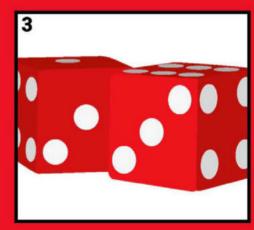












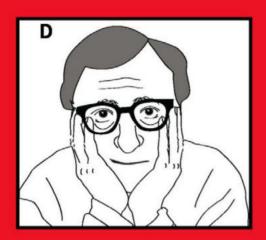


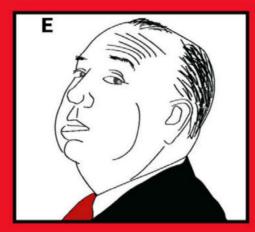
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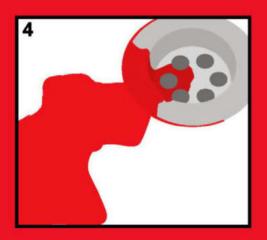
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UR ICONS





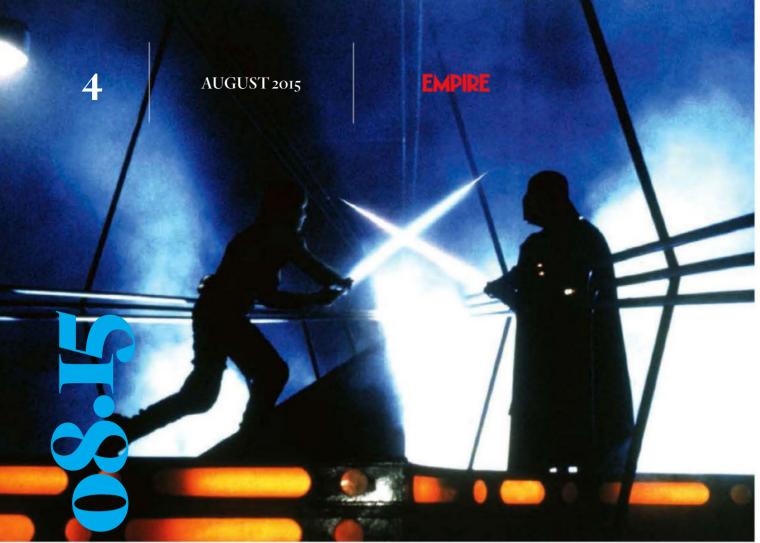












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Features

The Empire Interview: Channing Tatum

He can dance! He can act! He can take off all his clothes! No idea how the man became such an XXL success...

The 300 Greatest Movies Ever!

Attack Of The Clones is number one! KIDDING. The list actually includes...

Planet Of The Apes

The story behind the shocking Statue Of Liberty ending. Don't know why he was so upset. Most people have to queue for hours to get that close to it.

Braveheart

Getting into the thick of Mel Gibson's battle epic — which should really have been called *Revolutionary Woad*.

The Third Man

The troublesome casting of Orson Welles. But you know what they say — all's Welles that ends Welles! Ahem.



80

86

Blade Runner

Skyfall

the list.)

Revealing the world's biggest fan and collector of *Blade Runner* memorabilia: he's a replican, not a replican't.

Writer John Logan on your favourite

ever Bond movie. (Although we can't

believe the one where he fights Dracula and that Fantasy Island fella didn't make

And at number one...

You love it. We know.

FROM EXECUTIVE PRODUCER STEVEN SPIELBERG
STARRING NOAH WYLE

FALLING SKIES

THE COMPLETE FOURTH SEASON



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This month on Viewa!

USE VIEWA HERE! THIS

INTERACTIVE!

See below for how to get the viewa app, then do this!

21 EMPIRE HEADS TO FILM SCHOOL!

An Editor from the Australian Film Television and Radio School shares some craft secrets!

34 IN CINEMAS

Trailers and clips and more!

100 RE-VIEW

A Kingsman: The Secret Service featurette, plus win ace Kingsman swag!

113 CAPTION COMP

Win stuff thanks to your impressive comedic chops!

Comment

No point calling it 'Letters' if no-one writes letters any more, eh? Although your correspondence does include actual letters, so there's that. Ahem. As you were...

Premiere

Our all-new, new-look news section, featuring Matt Damon on Mars, Jessica Chastain in a haunted house, a Son Of Eastwood and an ad wanker getting boozed up in Sydney!

16 Things

Ready to have your point broken... again? Empire talks to the folk behind the Swayze and Keanu-less Point Break remake to determine just how x-treme these rad dogs get.

In Cinemas All the latest theatrical features freshly picked, gently sautéed and served up with our very own jus de critique.

Also: tomato sauce.



- 34 INSIDE OUT ★★★★★
- 36 MAN UP ★★★ RUBEN GUTHRIE ★★★
- 37 TRAINWRECK ★★★★ WOMEN HE'S UNDRESSED ★★★★
- 38 JURASSIC WORLD ★★★★
- 39 MADAME BOVARY ★★★ NOBLE ★★★
- 40 MR. HOLMES ★★★★ INSIDIOUS: CHAPTER 3 ★★★ $AMY \star \star \star \star$
- 41 EDEN ★★★★ 13 MINUTES ★★★

Re-View

Blu-ray, DVD, TV, streaming... All your home-ent needs are serviced here, including the one where you just HAVE to play Stairway To Heaven in less than 12 parsecs.

Masterpiece 🔾

Remember when Linda Hamilton from The Terminator was having a TV fling with a lion-faced, underground-dwelling Ron Perlman? This isn't that.

Games

Throw away your history books as Empire gives the definitive summary of Pac-Man through the ages. Also: witching in The Witcher III.

Classic Scene
Grab your snorkel and

flippers! An unforgettable moment from that classic Jules Verne adaptation, Deep-Sea Adventure-Time With Captain Fishpants.





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AUGUST 2015

S MOVIE FANS/HOMO SAPIENS (I'LL LEAVE IT TO YOU TO decide which you are first) we are prone to classification, categorisation, criticism. Hunger and a thirst for planetary dominance may have got us trudging out of the primordial ooze, but being FIRST with an opinion on Episode VII or arguing the details of what Bill Murray said to Scarlett Johansson at the end of Lost In Translation is the stuff that keeps the soul... zesty.

Thus, for the first time since 2013, we've polled you magnificently evolved simians on the movies that matter most to you, then sent our correspondents to investigate and report. The result is a treasure trove of cinematic ephemera, full of discoveries into every aspect of filmmaking.

For the spark of inspiration, try Dan Jolin's search for the origins of the gobsmacking climax of *Planet Of The Apes* (#206; page 56). For capturing lightning in a bottle, enjoy Owen Williams's oral history of the production of *Braveheart* (#174; page 62), while Ian Nathan, with his customary erudition, gets inside director Carol Reed's management of troubled genius Orson Welles in his piece on *The Third Man* (#77; page 74).

Meanwhile, we explore ultimate fandom, marvelling at Englishman Geoff Hutchinson's remarkable collection of memorabilia from *Blade Runner* — hardly the most "figurined" of pictures, right? With a simple sentiment, he sums up the way a film can resonate with us, become part of us: "I've connected with the sadness of the film. It still gets me."

It still gets me.

The biggest feather of the 300-strong cap, George Lucas comes out of retirement to talk us through the making of the number one film in the poll — no prizes for guessing the right answer. He also comes clean on Who Shot First And Why in *Episode IV*. See page 95.

All this talk of evolution isn't just idle. Regular buyers will notice that this issue marks a subtle redesign and rejig of our sections. I have no doubt you will let us know your observations, criticisms, and what category we now fit into. It's what we puny humans do. Hopefully we still get you.

Enjoy the issue.

EDITOR DANIEL MURPHY

"I have no idea why it was called a convention. It's not like there were booths of strippers peddling the latest in stripper technology."

p.44

CLASSIC LINES OF THE MONTH "Harrison kept yelling through the whole thing, 'Kill me! Kill me! Kill me!" "The animal rights people accused us of doing things with horses we shouldn't be doing.

It was kind of flattering."

EMPIRE

(... and what movie should've made 301)

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NICK JONAS ISABEL LUCAS CAREFUL WHAT YOUWISH FOR FALLING FOR HER WAS HIS FIRST MISTAKE.

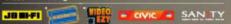


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HE SHOWED HER A NEW WORLD. BUT DESTINY HAS ITS OWN WAY.

BRIT MARLING JACK HUSTON

STHUMO

LAMBERT WILSON ALEXANDER FEHLING TOM SCHILLING











ACK HUSTON BRIT MARLI



DESTINY RULES ON AUGUST 5





SALLY HAWKINS

EDDIE MARSAN and YANG





at your soul



IS THERE A FORMULA FOR LOVE?









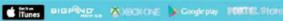




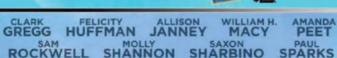
He'll Make

You A Star If It Kills Him





















BECOME A STAR ON AUGUST 19













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DOWN THE HOLIDAY ROAD

Just finished watching the new trailer for the Vacation reboot/sequel/whatever you want to call it. This is sacred territory for me, so I'm a little scared. I have the car from the original tattooed on my shoulder - that's how much I love those movies.

LACHLAN MARKS, VIA EMAIL

Lachlan, never have we seen a greater tribute to Chevy Chase and his Wally World pilgrimage. We doff our caps!



Every letter printed this month receives a Blu-ray copy of Project Almanac, a found footage sci-fi thriller that sees a bunch of teens cause mayhem after some ill-advised time-hopping. DeLorean not included.

STUNG BY STINGS!

Empire! You have let me down, you have let yourselves down, but worst of all, you have let Kenneth Branagh down! Yes, Sir Kenneth Branagh no less! I must remind you of the severe nature of such a grievous act! I direct you to your otherwise excellent 'A Tale In The Stings' (nice pun by the way) piece (Empire, July 2015). Thor was not to be "Joss Whedon's first work as director for Marvel" as it was directed by the wonderful aforementioned Mr. Kenneth Branagh, I will continue with the scurrilous attacks on Empire's honour until an appropriate apology is made to Mr. Branagh. (Unless of course I am wrong. In which case, sorry and no need to contact KB, unless of course you are meeting him for a coffee or something.) TOM, VIA EMAIL

It seems like quite a lot of knickers got put in knots over 'A Tale In The Stings', but alas... Empire is correct! The filmmakers listed indeed directed the stings they're credited with - including Joss Whedon directing the Thor sting. So, with all due respect to you, dear Sir... ner!

BIRDMAN-BRAINED

In the July issue of Empire Ian Nathan reviews the DVD release of the superb Birdman and writes "Censure for the repellent din of superhero movies screwing over the nobility of art". This enlightened piece of writing appeared in yet another superhero dedicated issue of Empire. Is lan being ironic or a lone torch bearer for the art of cinema that is being buried under so many capes?

JUSTIN FULLER, VIA EMAIL

We have tried to reach Mr. Freer for comment but were dutifully informed he's far too busy getting his Batman costume ready for Comic-Con at the end of the month.

R.I.P. CHRISTOPHER LEE

Dear Empire, I was truly saddened to hear of the passing of the great Christopher Lee. Never has there been such a prolific and revered actor. Younger generations will associate him with some of the biggest ever movie franchises such as Star Wars and Lord Of The Rings, while the more mature of us will recall him as the smooth moving, superfluous nipple suffering, midget owning assassin with a golden gun. But for me, he will always be THE Dracula, portraved so moodily in those Hammer films I used to stay up to watch in my formative years. I would love to see an appropriate tribute in this awesome magazine of the great man befitting of the legacy he has left behind. Thank you Sir Christopher and may you rest in peace.

SHANE MURPHY, VIA EMAIL

Sad news indeed, Shane. Read Empire's tribute to the great man on page 30.

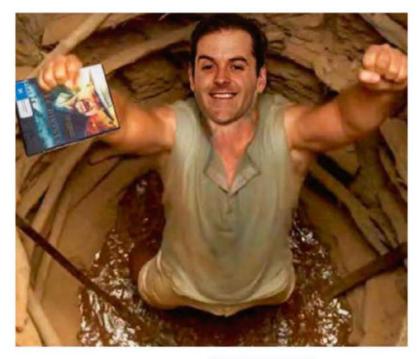
ALOHA, MPDG...

Having recently watched Cameron Crowe's latest Aloha, I find myself dwelling on the 'manic pixie dream girl' concept. Does Emma Stone's character fit that formula? As I understand the concept, MPDGs are bright, bubbly, seemingly perfect women who exist solely to help (broody and/or complicated) men to embrace life and fulfil their potential, a la Kirsten Dunst in Elizabethtown, Zooey Deschanel in (500) Davs Of Summer and Kate Hudson in Almost Famous. Note that two of those examples are other Crowe films - I'm noticing a trend. Stone does seem to fit the parameters. I really wanted to love Aloha, but the MPDG trope and the messy plot makes it a hard ask.

JESS LAYT, VIA EMAIL

Someone actually went to see Aloha in the cinema?! Wowsers.

EMPIRE





TWEET US!

Episode 3 of EmpireTV was another welcome font of info for cinematic TV! Great GoT feature! Shaun Rushby @indianamulder



Thank you for the Masterpiece on the Before trilogy in this month's issue. I love those movies so much. Sonia

@herbweichlives

DIVINE PHOTOSHOPPING

Just received *The Water Diviner* from *Empire*. Cheers guys. Weekend sorted. MITCHELL PAGE, VIA TWITTER

Top work — Rusty would be proud!

POINT BROKEN

After viewing the first trailer for the *Point Break* remake I was amazed with how terrible it was. I love the original (despite its bonkers plot), but this remake looks like a guy broke into the Warner Bros. studio, burnt the script, and then just decided to find other burnt scripts and stick it together with glue. The plot is absolute stupidity (an agent befriends a gang of thieves who participate in extreme sports). I can't wait to see them take down the guy that plays ping pong and steals the plastic balls. *Point Break*: what's the point and give us a break!

MATT TURNER, VIA EMAIL
Uh, check out our preview on page 20?
No? Okay then...

DON'T BRAND BRAND

So Ben McEachen thinks Russell Brand isn't entitled to talk about wealth inequality because he is rich – which Ben helpfully points out by using capital letters (*The Emperor's New Clothes* review, *Empire* #172). First off – rich people talk about wealth inequality all the time but in very different ways from Russell (owning newspapers, TV and radio, hiring lobbyists, buying politicians) and with the opposite intentions. Yes. Brand is rich. Rich enough to be sitting on a beach somewhere drinking mojitos. But instead, he is

SPINE QUOTE



"I'm on a cleanse, I'm not psychotic."

THE FILM

This Is The End

(2013)

THE CONNECTION
Said by Seth
Rogen, who
appeared in
Anchorman and
Knocked Up with
Paul Rudd.

THE WINNER

Kate, via email

THE REWARD

An Empire cap for you! Send answers to empire@ bauer-media



working his celebrity profile, trying to fire up a conversation that desperately needs to be had. But not by rich people like him, apparently. Brand also held these views when he was – what's the word? – poor. Brand has been attacked from all quarters for taking a stand on these issues, in just the same empty-headed way that Ben has attacked him here. I'm sure if Ben ever wears out his welcome at Bauer, the Murdoch press would welcome him with OPEN ARMS.

GEORGE DODD, VIA EMAIL

Ben's reply: "Nice to know someone out there is reading and, then, not just taking it on-board without thinking it through. Now, if I only had more than 80 words with which to discuss Russell Brand's opus, I would have added a few caveats like the ones George suggests as we share certain similarities of thought. Instead, I'm just part of the Capitalist Propaganda Machine. Sorry!"

DEVILRY, I SAY!

I write to express my barely contained outrage at the suggestion that our beloved Sovereign leader was born of some necromantic devilry between her father George VI and Elizabeth Tudor (Elizabeth I) as you state in your review of A Royal Night Out (issue 171). I realise that Elizabeth Bowes-Lyon, who became the Queen Mother, lived for an infeasible amount of years, but this is taking the proverbial. No knighthood for you!

PETER ROBINSON

It was worth it just to hear the phrase "necromantic devilry". Superb.

YOUR TOP TEN: JETPACKS

- 1. For Y'ur Height Only (1981)
- 2. Thunderball (1965)
- 3. Minority Report (2002)
- 4. The Rocketeer (1991)
 - 5. Spy Kids (2001)
- 6. The Running Man (1987)
 - 7. Kick-Ass (2010)
- 8. King Of The Rocket Men (1949)
 - 9. Gravity (2013)
- 10. Captain America: TWS (2014)

Fahrenheit 451 (1966): "The squad of bad guys in this movie rock some pretty retro ietpacks!"

ANTHONY JONES, VIA EMAIL

Sky Captain And The World Of Tomorrow (2004): "Angelina Jolie's pilot Franky Cook blasts away."

AVA CARROW, VIA EMAIL

Star Trek: The Motion Picture (1979): "If memory serves me right, Spock goes for a bit of a jetpack ride in this."

GARY PRICE, VIA EMAIL

Sleeper (1973): "Woody Allen tries to escape from the security police."

JESSIE OWENS, VIA EMAIL

RoboCop 3 (1993): "The one where RoboCop jumped the shark with the help of a jetpack."

SH, VIA EMAIL

Buck Rogers (1939): "As about as crude and goofy looking a jetpack as a 1939 budget would allow."

SAMUEL L., VIA EMAIL

The Incredibles (2004): "Incrediboy/ Syndrome has a pretty neat jet-propulsion system in this Pixar classic."

SIMON TIGHE, VIA EMAIL

Monsters Vs. Aliens (2009): "General W. R.
Monger has one for travelling around his
underground base."

ALANA SMITH, VIA EMAIL

Penguins Of Madagascar (2014): "The Penguins get four of them as rewards for their victory."

AR, VIA EMAIL

Logan's Run (1976): "This has probably the most cumbersome, box-y jetpack in cinematic history."

MICHELE BRAY, VIA EMAIL

Rremiere

SON OF THE FACE DIRTY HARRY

SCOTT EASTWOOD IS MAKING HIS OWN WAY, PUNK

ven without the surname, it's obvious: the steely squint and right-angled jaw give it away. Scott Eastwood is Clint's son, alright. And he's finally learned to accept that, having started out as an actor with his mother's surname. "I wanted to go under the radar but that didn't really matter," says the actor formerly known as Scott Reeves. "My dad's not in the audition room. You've got to go in and win the part. Doesn't matter if you're Reeves or Eastwood or Joe Jackoff."

Well, Joe Jackoff would probably struggle, but Hollywood has certainly started taking notice of Eastwood Jr., who looks like the Marlboro Man as reimagined by Abercrombie & Fitch. He's recently been impressing in The Longest Ride as a sensitive bull rider "with the biggest balls in the world", while next up are roles in Oliver Stone's Snowden and the DC comic book movie, Suicide Squad. Neither of which he can talk about. "Who am I playing? I can't really say that right now," he smiles. And is there a surer sign that you're becoming kind of a big deal, than refusing to say anything about your next project? OR

THE LONGEST RIDE IS OUT ON DIGITAL HD
AUGUST 12 AND ON BLU-RAY/DVD AUGUST 26.







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FIRST LOOK EXCLUSIVE!

THE MARTIAN

MATT DAMON WORKS, RESTS AND PLAYS FOR RIDLEY SCOTT

ARS IS CLOSER than you might think. Head four hours south of Amman and it's on your left. Mars, you see, is in Jordan. At least, that's where Ridley Scott's put it for The Martian.

Based on a propulsive novel by Andy Weir, it charts the accidental abandonment of an astronaut during a Mars expedition gone wrong and the mission to rescue him. The cast includes Jessica Chastain, Chiwetel Ejiofor and Jeff Daniels, but Matt Damon's main co-stars are a gaggle of GoPros, into which he delivers his video log. "Originally I was a little sceptical," says Damon, as he's snapped into a spacesuit in 30-degree heat. "The script is terrific, but I'd done Interstellar, playing a guy stranded by himself on a planet. Ridley laughed that off, and once Ridley laughs it off, that's it."

Damon's spaceman Mark Watney can MacGyver his way to survival armed only with potatoes, broken robots and — wait for it — human poo. "Any survival story is fascinating," says Scott. "I think of it as a 21st century Robinson Crusoe." OR

THE MARTIAN IS OUT ON OCTOBER 1.









"I GOT TO MEET WITH HELEN MIRREN AND
WORK ON THE ACCENT TOGETHER – BUT
I DID JUST WANT TO STARE AT HER, SOAK UP
HER ENERGY. BUT THAT WOULD HAVE BEEN
CREEPY. SO I DIDN'T... HONEST!"

"Some people say,
'You were great
in **The Help**, but
I can't believe you
ate that poop pie.'
I have to say,
'That's not the part
I played, but...
thank you!"





"I think Guillermo del Toro thought I was going to respond to another role, but I wanted a huge challenge and gravitated towards Lucille. It's unlike any role I've ever played before..."

THE C.V.

Jessica Chastain

THE STAR OF CRIMSON PEAK TALKS US THROUGH A MOST BRILLIANT CAREER

EXPERIENCE

2004

ER

Dahlia Taslitz, a concerned friend

2010

Agatha Christie's Poirot

Mary Debenham, a calm, collected English murder suspect

2010

The Debt

Young Rachel Singer, a younger version of Helen Mirren's Mossad agent

2011

The Tree Of Life

Mrs. O'Brien, a gentle Texan housewife

2011

The Help

Celia Foote, a naive but kind housewife

2012

Zero Dark Thirty

Maya, an uncompromising CIA agent searching for Osama bin Laden

2013

Mama

Annabel, a rocker turned reluctant mother

2014

A Most Violent Year

Anna Morales, a fiercely ambitious wife and business partner

2015

Crimson Peak

Lady Lucille Sharpe, a cold and brittle British woman

SKILLS

AUGUST 2015

"That's how I got my SAG card!

I was a theatre actor and was scared of the camera. There was all this quick, on-the-fly learning. Someone came over to do a continuity shot and I thought they were being nice and taking a photo of me, so I smiled and posed!"



"I thought I was going to get fired on the very first day.
I couldn't believe they'd cast an unknown with Brad Pitt!
So I had a lot of anxiety..."

"J.C. Chandor and I were laughing about the finger-wag, 'this was very disrespectful' moment recently. On the day, I wasn't even aware that I did it, but now people come up and waggle their finger at me! I get it a lot."

"BREAKING DOWN
AT THE END WAS
TENSION-FILLED. WE
WERE GOING TO LOSE
THE PLANE IN 15
MINUTES, AND THE
LIGHT WAS GOING.
KATHRYN BIGELOW WAS
GREAT – "WE GOT THIS!"
– AND WE DID GET IT."



"When I met Guillermo [Mama executive producer], I was on crutches — I'd torn my ACL. But he wanted the mum from The Tree Of Life, now on crutches, to be part of his horror story. Now that's a guy with imagination."

Can disappear into any role. Willing to dye hair. Looking for Osama bin Laden. Finding Osama bin Laden. Killing Osama bin Laden. Saving the world. Can handle Shakespeare, and voice animated jungle cats, in her sleep. Not eating poop pies. A MOST VIOLENT YEAR IS OUT NOW ON DVD AND BLU-RAY.





THE COMPLETE FIRST SEASON AVAILABLE ON BLU-RAY, 5 DVD JULY 8







THINGS YOU NEED TO KNOW ABOUT...

POINT BREAK

200% PURE ADRENALINE!

ACK IN 1991, KATHRYN Bigelow's extreme sports thriller *Point Break* turned Keanu Reeves into a megastar, Patrick Swayze into a cult, and gave us more ridiculous one-liners than you could shake a surfboard at. Nearly 25 years later, a remake is finally on its way. We caught up with director Ericson Core and star Teresa Palmer for the lowdown.

Bigelow's movie wasn't a huge hit when it first came out, grossing just \$43 million in the US (it was beaten by *My Girl*). The budget of the remake alone? North of \$100 million. Warner Bros. is betting big on this.

The remake has been in development since 2011, while Core caught the wave in 2013. It will be just the second film as director for the former DP. We imagine he still does that thing where you form a viewfinder with your hands.

Core was cinematographer on *The Fast And The Furious*, a film that aped *Point Break*'s plot (undercover cop infiltrates gang of rad criminals by gaining dope skills; forms bromance with gang leader; lets him go at the end) almost beat-for-beat.

Sydney-born Bracey, a *Home And Away* veteran, steps into Keanu Reeves's thongs as Eff Bee Eye agent Johnny Utah, here an experienced adventure sportsman rather than wet-behind-the-ears surfer dude. "The story of Utah in the original was great," says Core. "But we wanted to go beyond that and talk about where he belongs in the world."

Teresa Palmer — another Aussie in the remake's cast — replaces
American actress Lori Petty as the female lead, now called Samsara.
Palmer's dirty secret? "I'm actually kind of afraid of the water. I come from Australia, but I've never surfed before."
People have been deported from our shores for less.

For a while, Gerard Butler was on surfboard as Utah's nemesis, Bodhi, but he dropped out. The Venezuelan actor édgar Ramírez takes over as the charismatic Zen master-cumbank robber

She's okay with it now, though, thanks to a key underwater scene. "We were essentially strapped to the bottom of the ocean, then 'Action!'. They take away the oxygen and you act. I really overcame my fear."

The original was all about surfing ("point break" is a term to describe a type of wave), with a smidge of skydiving at the end. This film will explore more extreme sports, including mountaineering, snowboarding, free climbing, motorcycle stunt riding and extreme knitting.

The film will still be about Utah's attempts to infiltrate a group of guys (and gal) robbing banks. Swayze's Ex-Presidents were all about the Benjamins, but this heist team has far more egalitarian motives. "Whether they're criminals or not is for the audience to decide, but they're trying to be a little more like Robin Hood," says Core.

"The original was about guys robbing banks for an endless summer," adds Core. "We wanted to talk about their relationship to nature and how they want to protect it."

The original stayed largely in LA, but the remake hopped around the world, from the Swiss Alps to Hawaii,





to shoot on a green-screen stage in New Orleans, but the locations are part of the characters "

As Fast And The Furious ramped up the Point Break model, this remake responds in kind — one balls-out sequence sees a daring mid-flight heist where skydivers drag pallets of cash out of the back of an armoured plane.

Stun team includes extreme sports stars Jeb Corliss, Laird Hamilton, Jon Devore and Jhonathan Florez.

The standout set-piece sees Utah, Bodhi and gang don wingsuits and soar over the Alps, before hurtling down a canyon at 260km/h. The sequence, shot in Walenstadt, Switzerland, took six weeks to shoot and involved 60 separate jumps.

That flight marks a high point for wingsuiting itself. Core: "Five people flying in formation in that tight a space and at those speeds was something that had never been done before. It really pushed the boundaries of what was possible."

Will the remake affect the popular stage show, Point Break Live, which plays across the US? No. "We're excited for the remake, but we're sticking with 1991," said a spokesperson.

POINT BREAK IS OUT ON JANUARY 1, 2016.



Editing

EMPIRE SHINES A SPOTLIGHT ON DIFFERENT BRANCHES OF THE CINEMATIC ARTS

Premiere

DDIE HAMILTON IS one of the best editors in the film business right now. His work with Matthew Vaughn on Kick-Ass, X-Men: First Class and Kingsman: The Secret Service bagged him a gig crafting Mission: Impossible — Rogue Nation (below right). "It's important that I find an editor that I really click with," his director, Christopher McQuarrie, told us, "and I just immediately hit it off with Eddie. He's great with action, great with character, but most of all, his attention to detail is extraordinary."

What do you love about being an editor? Editing is the best job because you are the first person on the planet to see the film come to life from raw footage. It's an enormous privilege. I never lose sight of the excitement and the joy of that.

Why did you become an editor?

When I was 17, I hooked two VHS machines up and I basically did a fourminute montage of Aliens to music from Rocky IV. I thought, "Wow, this suits my temperament." I don't mind sitting on my own for hours at a time, working in a dark room.



Do you need qualifications?

You don't need any. I did a psychology degree at University College, London! I was in the Film Society and in my second year, Christopher Nolan was the president. I got a job as a runner at a post-production facility in Soho and taught myself how to use Avid Media Composer, which was in its infancy. One day, when someone was sick, I said, "I can do this." Then I was promoted and spent about a year editing Portuguese and Spanish sports programmes.

What qualities do you need to edit?

You need a lot of patience. You're sitting alone for 12 to 14 hours a day. It takes a long time before you see your way through the woods of a scene. When you have 15 hours of skydiving footage on Kingsman and you know the scene is going to be four minutes, it takes a lot of time and patience to carve through that. And an understanding spouse! CH

HEAD ON OVER TO WWW.AFTRS.EDU.AU FOR FURTHER INFORMATION.



Five Things LAKE BEL

WANT TO KNOW MORE?

Check out Bell's fantastic directorial debut, In A World..., where she stars as a struggling voice-over artist living in the shadow of her famous father.



SHE'S A QUEEN OF ACCENTS

As Nancy in Man Up, the 36-yearold flaunts a great British accent. "Fully realising a British character is something that's been on my work bucket list," she says. "And working with Meryl Streep – I've done that, so this was next up!" Still to kick the brogue bucket? Australian, Irish and Scottish.



SHE WAS VERY NEARLY DEPOSED...

Bell maintained the accent at all times, only "coming out" on her last day. "I made a speech to the crew as Nancy and then switched into my American. But many people did not know I was American. Everyone felt I was a liar. It could have gone dark – they could've thrown me into the river!"



SHE COULD HAVE BEEN THE NEW JEREMY CLARKSON

A petrolhead, she once wrote a car column for *The Hollywood*Reporter. "It was a really great gig.

Every couple of weeks I would be delivered this supercar. Now we drive a 1988 Landcruiser!" Does she fancy hosting *Top Gear*? "Holy shit! You should pitch me for it..."



SHE'S DIRECTING THE DUDE

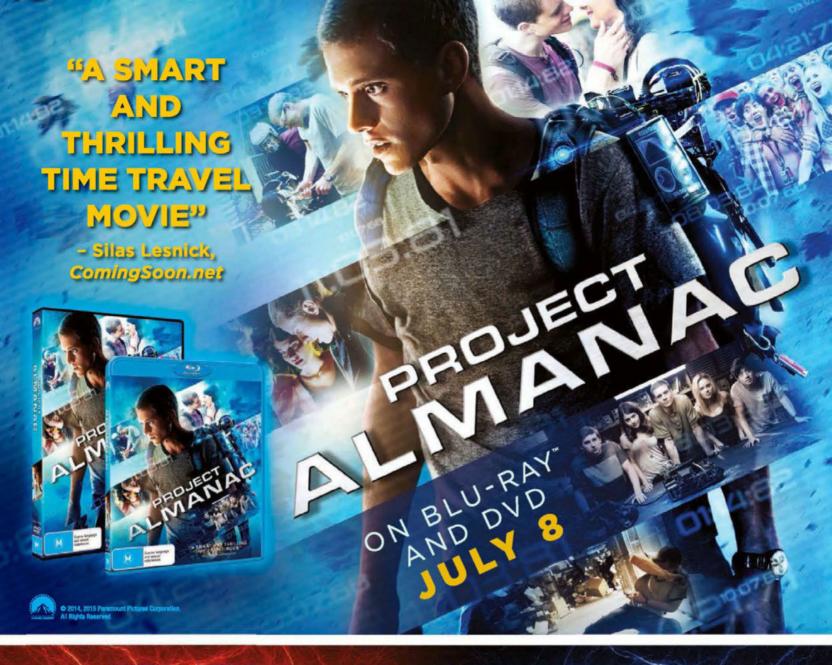
Next, Bell will direct an adaptation of Claire Messud's *The Emperor's Children*, starring Jeff Bridges as the head of a New York family. "It's very much in and around the emotional cityscape of what New York was when I was growing up," she says. "It's a different thing — I'm not starring in it. It's a drama; a different budget range."



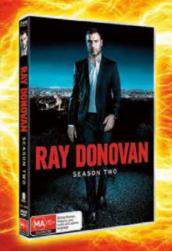
SHE HAS ONE TATTOO

Her husband, Scott Campbell, is a tattoo artist. "My husband has this beautiful heart on his hand and when I look down at my hand I feel there's something missing. So, on a random Tuesday, he tattooed a heart on my hand. It's super-faint but it makes me happy." **CH**

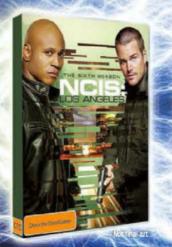
MAN UP IS OUT ON JULY 23



ELECTRIFYING TV YOU'LL WANT TO TALK ABOUT!









ON DVD & BLU-RAY" NOW

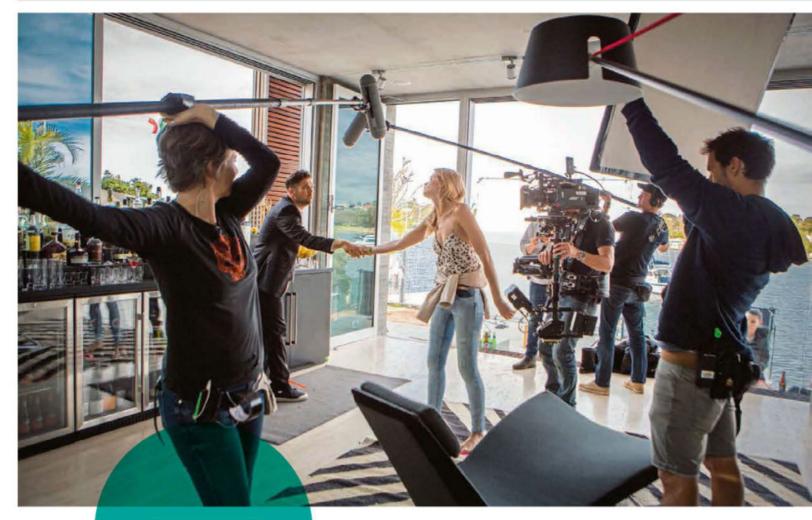
ON DVD & BLU-RAY AUG 26TH



OWTIME

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Premiere



ON THE ROCKS

BRENDAN COWELL'S BLACK COMEDY RUBEN GUTHRIE TACKLES BINGE-DRINKING HEAD ON

belts out Patrick Brammall comically between takes. The actor is being ironic as he performs solo karaoke to Foreigner's 1977 classic on a stunning, sun-drenched day outside the Tamarama Surf Lifesaving Club, a short walk from tourist-soaked Bondi Beach. Cast and crew of *Ruben Guthrie* have endured some two weeks of heinous weather and today's scene is meant to be set on a wintry day. It's fitting that for this frank Sydney-set story of vanity, excess and self-discovery, this vain metropolis would decide to show off today, of all days.

"We wanted to make it a film about beautiful people in beautiful environments doing dirty things, doing ugly things," says writer-director Brendan Cowell, who has adapted his successful 2009 play for the big screen. "In a lot of ways Ruben Guthrie is a guy who's trying to make his world look perfect, his world be perfect, and he can't — and so [the weather] has provided us with that theme."

Brammall is the titular Ruben Guthrie, a high-flying, hard-partying mid-thirties advertising creative whose binge drinking sees him hit rock bottom, quite literally. He's confronted with an ultimatum from his supermodel girlfriend (Abbey Lee) and with what life looks like sober.

"For the first time in his life, all his crazy daredevil piss-head antics haven't worked — they've actually nearly killed him — and he's forced reluctantly to examine himself and his drinking," says Cowell. "He starts to investigate whether it's cultural, whether it's his industry, whether it's his father, whether it's his friends, whether it's the weather. What is it? What is it that makes Australians want to get smashed all the time? And why is it not only condoned but celebrated?"

Cowell's play stimulated conversation about the hot-button issue of binge drinking and, no doubt, the movie will too. But Cowell's not out to make an anti-alcohol movie.

"I've had my rock bottoms, plural, absolutely," says Cowell about his own battles with alcohol, which he used as inspiration for the film. "There's something wonderful about alcohol. It can punctuate your life, it can be a great mode of celebration and yeah, it's probably got Australians laid for a hundred years now. For people who know when to stop, I think it's a fantastic thing to do, but there's a lot of us [who don't know when to stop]."

Above: Ruben Guthrie (Patrick Brammall) meets and greets Virginia (Harriet Dver).

Top right: Between scenes, writer/director Brendan Cowell gives Brammall and Dyer a talking to.

Bottom right: Robyn Nevin, Alex Dimitriades, Jack Thompson and Brammall raise a glass. Premiere AUGUST 2015 25





This is a very biographical movie for me; not that I've ever worked in advertising or had a Czech supermodel girlfriend — but it's based on real discoveries of my own."

As Brammall prepares for today's scene, clad in a woolly jumper, the sun beats down. The surf club is doubling as an Alcoholics Anonymous meeting spot and Brammall is filming an awkwardly flirty post-meeting scene with co-star Harriet Dyer, who plays fellow addict Virginia:

- "Talking to you makes me want to use," says Virginia.
- "I'm sorry," says Ruben.
- "No, it's a compliment," says Virginia, walking away.

Brammall, a very familiar face on smaller screens (*Offspring*, *The Moodys* and *Upper Middle Bogan* are some of his recent credits), attempts to describe the film's genre fit and tone.

"Maybe an inky black comedy? It's got laughs certainly but I don't approach it like a comedy, I can't afford to. You've just got to play it for real," he says. "When we meet Ruben, you go, 'I know exactly who that guy is.' It's a journey of discovery through the film where you actually start to see the authentic person underneath, that perhaps you didn't expect was there."

Playing Ruben's divisive mum, Robyn Nevin adds: "I think it's a comedy about a very serious issue. Life is tragicomic."

JM

RUBEN GUTHRIE IS OUT JULY 16 AND IS REVIEWED ON PAGE 37.



WHANNELL GETS INSIDIOUS

INSIDIOUS WRITER LEIGH WHANNELL TAKES OVER THE DIRECTOR'S CHAIR FROM JAMES WAN FOR CHAPTER 3

USY WITH A LITTLE movie called Fast & Furious 7, director James Wan relinquished directing duties for Chapter 3 of the Insidious films to good buddy / creative partner (the pair famously cooked up the Saw franchise together) Leigh Whannell. Talking to Empire from his adopted home of L.A., Whannell is excited to have his directorial debut finally hit screens: "I'm always excited about films that I had written that were coming out, but this is a whole new level — a whole new level of ownership."

Did you feel the pressure taking over as director on this entry?

I realised that all of those years I spent on film sets, even if you are just sitting in the background, you are probably absorbing more than you think It's like using the analogy of Ralph Macchio painting the fence in *Karate Kid*: he doesn't know that he's learning karate, he thinks he's painting a fence. All that time that I was sitting there watching what was going on, I was actually learning karate.

It's pretty handy when you have to deal with pesky actors.

Do you feel a responsibility to avoid certain horror tropes? I guess there are some tropes of horror that are annoying to me. There are things that get repeated, like shock horror clichés, that keep appearing in horror films. I wanted the film to be tense throughout and also emotional. That's something you might not expect from a horror film, to have a tearjerker ending. I definitely pushed myself to do something a little bit different to what we've seen before.

Were there any weird occurrences on set?

You hear about the *Poltergeist* curse and the *Exorcist* curse and you almost wish for something like that to happen! It would make it a lot more interesting if they could tell you that somebody felt a grip on the shoulder one night, but nothing like that happened. If you really want me to bore you, then I'll tell you that it was a really trouble-free shoot. I realised that that is pure luck and so I'm waiting for the *Apocalypse Now*-esque shit in the next film.

Any chance of a Recovery reunion?

I'd love to do a *Recovery* TV reunion, that'd be great! That period of my life holds a very special place in my heart. I can do film reviews of

movies that I've made and then I can trash them! Great idea. JJ

> INSIDIOUS: CHAPTER 3 IS OUT JULY 16 AND IS REVIEWED ON PAGE 40.

US Box Office

\$132,072,926

MINORITY REPORT



LONDON BOULEVARD

\$16,075

TOTAL

\$1,095,860,330

COLIN FARRELL VENN DIAGRAM



AWARDS



1 x Golden Globe (Best Actor, Comedy Or Musical,

In Bruges,

2009)

1 x Empire Award nomination (Best Actor, Minority Report, 2002)



1 x MTV (Best Trans-Atlantic Breakthrough

Movie Award

Performer,

2003)

Minority Report

By Max von Sydow

Pride And Glory

Beaten To Death!

By a mob

Horrible Bosses

By Kevin Spacey

COLIN FARRELL

who appeared in A Bridge

Too Far and Oh! What

A Lovely War



Dies! From Heartbreak/



Cassandra's Dream Drowned!



Fright Night **Staked!** Through the heart by Anton Yelchin

COLIN FARRELL

who played Tall Irishman

on an episode of Secrets



NOT TO BE CONFUSED WITH COLIN FARRELL

Additional Locations Trainee on Frank in 2014

THE COLIN FARRELL ACCENT ROLL-CALL

DUBLIN

LONDON



Too

SPOILER

THE MANY DEATHS OF COLIN FARRELL



Intermission Shot! By a cameraman



Ordinary Decent Criminal Shot! By Stephen Dillane



In Bruges By Ralph Fiennes



London Boulevard Stabbed! By Jamie Blackley



Saving Mr. Banks Killed! By Tuberculosis

FARRELL BY NUMBERS

TEXAS

MOSCOW

NEW YORK

YEAR OF HIS BIRTH IN DUBLIN, IRELAND (BALDOYLE)

NUMBER OF AVENGERS **WORKED WITH** (JEREMY RENNER IN S.W.A.T.)

THE NUMBER OF SONGS HE SINGS ON THE CRAZY **HEART SOUNDTRACK**



DIRECTORS WORKED WITH

Steven Spielberg, Joel Schumacher (3), Oliver Stone, Michael Mann, Peter Weir, Terry Gilliam, Len Wiseman, Terrence Malick, Woody Allen, Roger Donaldson, Neil Jordan, Martin McDonagh (2)

ADOLFO FRANZO / HEADPRESS



The Calendar

YOUR MOVIE MONTH GLANCE...



JULY 1

May the odds of securing a ticket for The Hunger Games: The Exhibition, from today in New York, be ever in your favour. thehungergames exhibition.com



JULY 2

Don loafers (no socks) and a horrible jacket to wish Sonny Crockett happy birthday. According to Michael Mann's movie, he was born in 1970.



Ahead of Independence Day, get into Sydney's Golden Age Cinema for a join-in screening of American weirdo legend, The Rocky Horror Picture Show.



Jaden Smith - who attended Kim and Kanye's wedding as Batman - turns 17 today. Will he show up as Jaden Smith?



Comic-Con begins! Expect reveals from Batman V Superman: Dawn Of Justice, X-Men: Apocalypse and more. Follow **Empire** for all the coverage, naturally. comic-con.org/cci



JULY 10

Prime for Rogue Nation with a Mission: Impossible and Ghost Protocol double header at Sydney's Orpheum Theatre.



JULY 11

Farewell, Larry. The great Sir Laurence Olivier died on this day in 1989.





JULY 16

Marvel's smallest hero, Ant-Man, bounds into cinemas, battling Ruben Guthrie (titular character of the film) who gets drunk.



JULY 17

The Australian Centre For The Moving Image opened its "David Bowie is" exhibition last night in Melbourne, www.acmi.net.au.



JULY 18

1951 - In The Day The Earth Stood Still, the alien Klaatu arrives on Earth, and makes it stand still.



Today, Benedict **Cumberbatch** blows out 39 candles on a cake. You don't have to be Sherlock to figure out what that means.



JULY 24

The SA State Theatre Company's production of Harold Pinter's splendid play of the consequences of an affair, Betrayal, opens tonight at Adelaide's Dunstan Playhouse.





JULY 26

There ain't nothing like a Dame, and there ain't nobody like Dame Helen Mirren, who turns 70 today.



Tired of that Audrey Hepburn print on your wall? Get to the National Portrait Gallery's "Audrey Hepburn: Portraits Of An Icon" exhibition, and see some new ones you can't afford. In England, that is.

Premiere



'Nobody puts Baby in the corner." Unless it's at Brisbane's Lyric Theatre. The Dirty Dancing stage show plays tonight. Yes, this is the bit where you make reference to having the time of your life and owing it all to you.



JULY 5

Post-Fourth Of July carnage, Brody, Hooper and Quint set off in search of a killer shark in 1975. They might need a bigger boat.



GUST 2015

Displaying a blithe ignorance of what would become her son's catchphrase, John Rambo's mum pushed him into existence on this day in 1947.

JULY 7

MoMA's tribute to **Technicolour** continues with a John Ford double feature. Runs until August 5. Check www.moma.org for the program.



Sydney Powerhouse Museum's "Underwear In Fashion" exhibition closes today. Not film-related? Remember Risky Business?



On this day in 2305, Jean-Luc Picard — future captain of the Starship Enterprise — was born. His first words? "Tea. Earl Grey. Hot."



Today marks the shrouded-incontroversy release of Harper Lee's new novel Go Set A Watchman, a sort of sequel to To Kill A Mockingbird.



In Rian Johnson's Looper, this is the day when future despot The Rainmaker is born, in 2039. Happy birthday, future Hitler.

JULY 23 Amy Winehouse died in her London home from alcohol poisoning on this day in 2011.



JULY 20

A regrettable day for humanity: we discovered robotic aliens who can turn into cars in Transformers: Dark Of The Moon. Traffic!



JULY 21

Excellently named English actress Juno Temple turns 26.



JULY 22

Despite Spider-Man's best efforts, Willem Dafoe is 60 today.







Happy 20th anniversary to Waterworld!



JULY 29

Michael Moore runs a film festival in his home state of Michigan. Check out the Traverse Film Festival at www. traversecityfilmfest.org



The Melbourne International Film Festival opens in, erm, Melbourne! This year's program includes a retrospective of the work of David Gulpilil. The full program www.miff.com.au.

JULY 31

Watch out for time-travelling Terminators: today is actor Michael "Kyle Reese" Biehn's day of birth!



SIR CHRISTOPHER LEE 1922-2015

KIM NEWMAN BIDS FAREWELL TO THE LATE, GREAT CINEMATIC KNIGHT

HRISTOPHER LEE made his movie debut in Corridor Of Mirrors (1948). He was so busy, well into his nineties, it's likely he'll have credits in movies for a few years yet. But perhaps his apt farewell was reprising Saruman in last year's The Hobbit: The Battle Of The Five Armies. All in all, he had 66 years of constant work in films of all kinds. all over the world, from huge franchises such as the The Lord Of The Rings (an adaptation of a book he'd championed long before it became fashionable) and Star Wars films, to tiny disreputables (Funny Man; Meatcleaver Massacre).

In the 1950s, Lee was supposedly "too tall and foreign-looking" British movies — though Michael Powell called on his language skills and cast him as an Argentinian in The Battle Of The River Plate and a German in Ill Met By Moonlight. When Hammer needed someone tall for The Creature in The Curse Of Frankenstein in 1957, Bernard Bresslaw's agent wanted too much and Lee stepped into Boris Karloff's boots, bringing his own affecting, unsettling reading of the part. Hammer kept him on for Dracula (1958) and gave him a signature role as a dynamic, magnetic version of Stoker's vampire Count. Previous screen Draculas lurked and stared, but Lee's pounced, fangs dripping, cloak flying, hissing like an evil cat.

Lee and his great friend Peter Cushing defined Hammer horror (the revived company were wise enough to bring Lee back for a cameo in *The Resident*). But Lee also became an extraordinarily prolific European actor, working as often in Italian films, as in Britain — notably with Mario Bava. Cowboy or action stars more-orless play themselves in every vehicle,

HIS FIVE GREAT ROLES



DRACULA

The greatest big-screen Dracula to date, devilish and sexy.



SCARAMANGA

Master assassin who never misses. Except when aiming at Bond, obviously.



DUC DE RICHLEAU

The dashing, noble force for good in one of Hammer's best.



SARUMAN

The wicked wizard marooned in his ivory tower in Peter Jackson's saga.



LORD SUMMERISLE

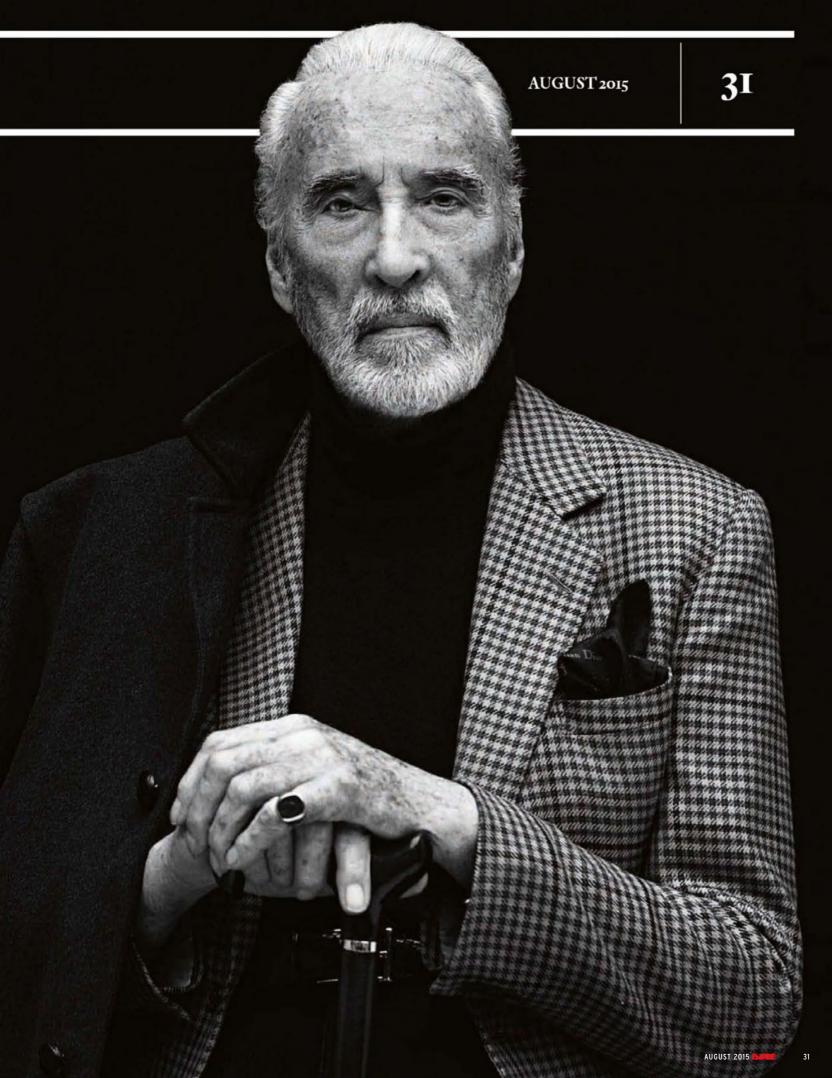
Looking slick in a kilt as he crispy-fries Edward Woodward. but horror stars have to be versatile. Lee could do vampire, victim, savant, degenerate, red herring or comedy relief. He was equally formidable as a force for good in *The Devil Rides Out*, charming yet sinister in *The Wicker Man* and drolly aloof in *Death Line*.

He used his influence to get films made, bringing Dennis Wheatley's novel of *The Devil Rides Out* to Hammer, producing the underrated *Nothing But The Night*, tirelessly lobbying for the reclamation of *The Wicker Man*. He moved into biggerbudget realms in the 1970s, appearing as a pompous Mycroft in Billy Wilder's melancholy *The Private Life Of Sherlock Holmes*. He got show off his gunplay against Roger Moore's Bond as *The Man With The Golden Gun*, as well as his swordwork in Richard Lester's Musketeers movies.

Like Vincent Price, with whom he shared a birthday, he became a grand old man of the movies, hired by the likes of Joe Dante (*Gremlins 2: The New Batch*), Tim Burton (*Sleepy Hollow*), Martin Scorsese (*Hugo*), George Lucas and Peter Jackson. At an age when most actors settle for the odd *Midsomer Murders* special, he was in higher-profile movies than at any other point of his career. He recorded opera-cum-heavy metal albums to boot; and he sings magnificently in the Alan Arkin oddity *The Return Of Captain Invincible*.

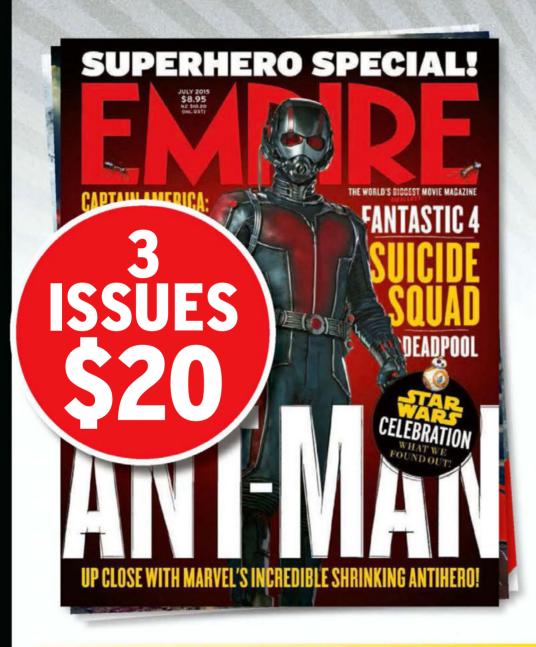
He died wonderfully in many movies — Dracula disintegrating, over and over — though reports of Lee's actual death were delayed for days, almost as if news outlets couldn't believe, or didn't want, them to be true. His Fu Manchu movies ended with his voice-over, "The world shall hear from me again." As long as Christopher Lee's films screen, which we estimate to be forever, that will be true.

BRYAN ADAMS/TRUNKARCHIVE.COM/SNAPPER MED



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EDITED by JAMES JENNINGS THE EMPIRE MOVIE GUIDE | unmissable **** Excellent *** Good ** Poor * Tragic *



Inside Out



OUT NOW / RATED PG / 102 MINS.

DIRECTORS Pete Docter, Ronnie del Carmen CAST (VOICES) Amy Poehler, Phyllis Smith, Bill Hader, Lewis Black, Mindy Kaling

PLOT THE EMOTIONS OF 11-YEAR-OLD RILEY GO INTO OVERDRIVE WHEN HER FAMILY MOVES FROM MINNESOTA TO SAN FRANCISCO.

PIXAR IS THE OWNER OF

cinema's most famous brain trust, a group of wildly different personalities who come together to shape adolescent (and

grown-up) hearts and minds through the power of storytelling. It is perhaps surprising, then, that they have taken so long to make Inside Out, a film about a literal brain trust, this one controlling the heart and mind of a kid on the brink of adolescence. What Pete Docter, the driving force behind Monsters, Inc. and Up, and co-director Ronnie del Carmen have done is make a film about what it feels like to be 11 years old — with all the shifting sensations and certainties that entails — through the prism of duelling emotions embodied in lovable cartoon forms. If the idea of dramatising inner lives in animation has precedents, few films have explored the concept with the wit, brio and profound pathos Docter, del Carmen and co. conjure up.

To be sure, *Inside Out* has trace elements of previous Pixar flicks. It has

Tougher times for Riley as Sadness (Phyllis Smith) outweighs Joy (Amy Poehler).

the mismatched pairings, a support team working to ensure a child's happiness, the fascination with working practices, and a journey to get home that have figured in the studio's work for years. But there is freshness here. *Inside Out* features passages that offer untethered flights of imagination, full of bravura, wit, surealism and invention that touch base with everything from Hieronymus Bosch to Tex Avery. At times it makes *Yellow Submarine* look like *Neighbours*.

The exterior story is a simple one: tomboyish 11-year-old Riley (Kaitlyn Dias) is uprooted from her idyllic hockey-playing life in rural Minnesota after her dad lands a demanding job in downtown San Francisco. But it's Riley's inner space that is buzzing. Yellow manic pixie dream girl Joy (a buoyant Amy Poehler) has ruled the roost, keeping the

other emotions — Sadness (Phyllis Smith), Fear (Bill Hader), Anger (Lewis Black) and Disgust (Mindy Kaling) — in check. But with all the change (the move, puberty), Sadness is on the rise.

What's great here is the simple, lucid logic the screenplay imbues into the set-up. The Emotions dictate Riley's feelings in a shiny space-age HQ dominated by an enormous control panel Pixar is enamoured with such consoles: Lifted built a whole short film around one and festooned with tubes and shelves where memories are moved and stored as gold orbs. The pillars that Riley's life is built on - friendship, hockey and family are represented as floating islands like the areas in a theme park. It's one of Docter and del Carmen's magic tricks that they let us luxuriate and play in this world without letting the storytelling flag.



InCinemas

The incident that sees these pillars begin to crumble is a crisis during Riley's first day at a new school, ejecting Sadness and Joy from HQ into the darkest recesses of Riley's mind. Here the movie becomes an odd-couple road trip as the pair travel through Long Term Memory, Abstract Thought (here Joy and Sadness are pulled into different iterations of modern art) and Dream Productions (realised as an old-school Hollywood studio system), hooking up with Riley's long-forgotten, elephant-like imaginary friend, Bing Bong (Richard Kind). As they try to make their way back to base, the wit and imagination on show is simply staggering.

Yet Docter and del Carmen don't get lost in their fantasy creations. They always keep front and centre the impact of the travails of Joy and Sadness on Riley's life, making sure it doesn't become too abstract to be unrelatable. The most affecting human in a Pixar film since Up's Carl Fredricksen, Riley is a likable pre-teen, trying her best to be strong for her busy-at-work dad while struggling to juggle the newness that has just entered her life. To underline the point, the two worlds are visually poles apart. Inside Riley's head is an explosion of colour, a riot of vibrancy. Outside Riley's world, San Francisco is colourless and dull, muted by a permanent Bay-area fog.

It might be a film that will exist as a fast food tie-in or an amusement park spin-off but there is profundity and ambition here. Ultimately it's a film that dares to dramatise human nature, respecting the complexity of burgeoning emotions and illustrating the role sadness plays in turning children into adolescents. It's as poignant a portrayal of the loss of innocence as we've seen all year.

The arguments will rage over whether Inside Out represents the pinnacle of Pixar. Some (Toy Story) debatably have richer characters. Others (Up) may have deeper reservoirs of feeling. But if you cherish the studio for coming up with bold, original, funny, emotionally resonant ideas executed beautifully, then Inside Out delivers in spades. Perhaps we should be grateful that Pixar came up with the idea at all: if it were Michael Haneke we might have been in for a 'toon about Self-Loathing, Ennui, Angst, Gloom And Dejection fighting for control of a dying Austrian grandmother. Innen Nach Außen, anyone? IAN FREER

VERDICT *Inside Out* is audacious as it is silly, as funny as it is imaginative. It's hard to think of a lovelier way to spend 102 minutes this winter.

InCinemas

Man Up ****

OUT JULY 23 / RATED M / 88 MINS.

DIRECTOR Ben Palmer CAST Simon Pegg, Lake Bell. Rory Kinnear, Olivia Williams

PLOT JACK (PEGG) MISTAKES **NANCY (BELL) FOR HIS BLIND DATE. NANCY PLAYS ALONG UNTIL THE TRUTH EMERGES** AND JACK FLIPS OUT.

THOROUGHLY BRITISH ROMCOM

Man Up is built from all the right genre-appropriate parts: a quirky but believable set-up; two aggressively charming leads; actual jokes; an '80s-themed dance-off; a punch-the-air run for love; and a cuddly family so loveable you want to adopt them wholesale. As you'd expect from the talent behind voice-over comedy In A World..., Lake Bell nails a pitch-perfect Brit accent as unlucky-in-love Nancy, while Simon Pegg brings his best geek-cuteness for recently scorned Jack.

The accidental blind date premise is fun, and what's refreshing is Jack and Nancy's date feels like a real date.

Sadly, the recognisable comedic tenor wobbles during their night-long

Lake Bell and Simon Pegg in a meet-cute Australians lost that turns out to be a meet-fake. shenanigans. Creepy schooldays stalker head against the wall and only

Sean (Kinnear) jars, feeling like he's stumbled on set from the broader comedy next door, as he plays both the boorish bad guy and prattish clown.

Jack the romantic and Nancy the cynic, meanwhile, are true to their characters, except when they aren't. The latter is Bridget Jonesy in her never-geta-man list-making, but when the plot requires, she transforms into a dance floor rug-cutter or sultry sexpot.

Before Jack learns Nancy's a faker, there's giddy fun in seeing two charismatic comedians having a ball. getting drunk and messing about. It's a shame, then, that after things go fully pear-shaped, Nancy's character turns into a defeated blubberer, thumping her occasionally capable of speech.

Forgive it a few flaws and Ben Palmer's follow-up to The Inbetweeners Movie is still extremely endearing, getting the very best from its talented leads and boasting a bowling montage that'll make you hit the lanes. Pronto. Tess Morris's promising script also benefits from an excellent supporting cast, but the tonally uneven finished product is less than the sum of its impressive parts. ALI PLUMB

VERDICT If it could decide whether it was a cute romcom or a dirty one, Man Up would be a real gem. As charming as it is, it falls between two stools and never manages to, ahem, Man Up.

\$25.3 million to online dating scams in 2013.



Australia is dating app Tinder's third biggest market, after the US and the UK.



Online dating site RSVP.com.au has around 2 million Australian users; eHarmony.com.au has over a million.

Ruben Guthrie ****

OUT JULY 16 / RATED TBC / 94 MINUTES

DIRECTOR/ SCREENWRITER Brendan Cowell **CAST** Patrick Brammall, Abbey Lee, Robyn Nevin, Jack Thompson, Alex Dimitriades

PLOT WHEN A BENDER LANDS **RUBEN GUTHRIE (BRAMMALL)** A BROKEN ARM AND A **BROKEN ENGAGEMENT, THE HEDONISTIC "AD MAN" IS FORCED TO EVALUATE HIS RELATIONSHIP WITH BOOZE. BUT STAYING SOBER IS NOT EASY WHEN YOUR WORLD REVOLVES AROUND** THE BOTTLE.

CORPORATE "ROCK STAR"

Ruben's life is as boozy as the carpet of a dive bar and, yes, sticky situations abound. Like the time he went out to

drink with clients and woke up a week later. Or the time he jumped off the roof of his Sydney mansion into the pool, "I am a golden god" style, only to break his arm and sink to the bottom. His Czech fiancee Zoya (Lee) has had it, and tells him she's moving back to Prague and to come find her when he's been sober for a year. Pretty soon he's Ruben Guthrie and he's an alcoholic ("Hi Ruben!") attending meetings. But staying off the sauce proves tricky as it's leaked into every area of his life, and his friends, family and colleagues all enjoy a glass or 10.

Writer-director Brendan Cowell's play-turned-movie puts Australia's drinking culture under the microscope in a way that's part exposé and part redemption story and part advertisement for Lexus and Sydney. Yep, Ruben works for real-life ad agency George Patterson Y&R Sydney and, as such, there are brands plastered all over the big screen; even the opening credits sequence places TM after each actor's name.

But in a film where the protagonist's job consists of selling himself as much as



Trainwreck

OUT AUGUST 6 / RATED MA15+ / 125 MINS.
DIRECTOR JUDD APATOW
CAST AMY SCHUMER, BILL HADER,
BRIE LARSON, LEBRON JAMES

PLOT AMY IS A POT-SMOKING,
BEER-SWILLING, VULGAR
FEMALE, WHO REFUSES TO STAY
THE NIGHT, LET ALONE COMMIT
TO A SECOND DATE. WHEN THE
EARNEST, LOVABLE AARON
(HADER) WORMS HIS WAY INTO
HER HEART, SHE'S GOT TO
FIGURE OUT HOW THIS WHOLE
MONOGAMY THING WORKS.

JUDD APATOW IS KING OF THE

bro flicks. He may veer into emotional territory (*The 40-Year-Old Virgin*) or try to pretend he knows a thing or two about women (*Knocked Up*), but men and how they relate to the world always seem to be his modus operandi. *Trainwreck* derails that trend. And it's no coincidence it's the first Apatow-directed offering that a) was not written by him (comedian Amy Schumer wrote it) and b) focuses on a female lead (played by Schumer).

Lad's mag journalist Amy isn't looking for Mr. Right; in fact, she hopes that bastard stays as far away as possible. Ever since Daddy instilled in her from a



young age that "monogamy isn't realistic", she's swapped men quicker than most of us change underwear. But when her editor (an unrecognisable Tilda Swinton — think Anna Wintour if she'd interned at *Zoo Weekly*) forces Amy to profile sports doctor Aaron, she finds herself feeling something that might be love. Or indigestion. Who knows?

You might think you know where this is going... and you'd mostly be right. But *Trainwreck* tugs at the heartstrings without getting them tangled.

There are no gimmicks; no one's breaking up their bestie's wedding, riding off into the sunset, or trying to find a baby daddy before her ovaries shut up shop. There's just a girl trying to overcome a lifetime of protecting herself

and a guy trying to understand how to share his world with her. And a lot of really gross, totally hilarious jokes.

Schumer is a powerhouse, hitting a home run on every gag but also displaying a dramatic vulnerability not usually associated with comedians. She keeps Amy firmly in the "you're a mess but we're cheering for you" camp.

And who would have thought Hader could be this dreamy as a romantic lead? Or that some of the world's biggest sports stars could be this funny?

ELIZABETH BEST

VERDICT *Trainwreck* has heart, but isn't soppy, is vulgar but never offensive, and delivers laughs without losing its groundedness. It's romcom done right.





his ideas, this kind of brand-whoring feels strangely fitting. And with Destination NSW putting up a chunk of the cash for this flick, it's no surprise the cinematography lets Sydney strut her stuff like the gorgeous dame she is.

Cowell brings out affecting performances from his cast, particularly Brammall, who portrays Ruben's duelling external fortitude and internal uncertainty with a kind of frazzled strength. He's achingly flawed; the kind of douchebag who'd praise himself in the third person while snorting coke off a model's back, but somehow we still love him... He's like the Hank Moody (*Californication*) of the silver screen.

However, as often happens when plays make the leap to the big screen, there are times when monologues still feel like they're being delivered to a live audience rather than into a camera. Dialogue for the sake of exposition — a staple in theatrical pieces — feels staged. Moreover, set pieces that would be right at home in a theatre — a wall of booze in Ruben's house to show the constant

struggle against his demons — seem odd on film. Chuck out the bottles already, Rubes, you're not impressing anyone with your angsty glass smashing!

The lively pace falters somewhat in the third act, as a seemingly endless merry-go-round of people — dad, mum, boss, mate — repeatedly try to entice Ruben into a little (or bloody big) tipple. Come on, guys, the man said "No!"

What shines through, though, is Cowell's intimate knowledge of the subject matter. He wrote *Ruben Guthrie* after his own year off booze, and it's clear he has a deep personal connection to the plight of those struggling with their vices. His humanisation of a prevalent yet not-oft-talked-about problem may make ripples rather than waves, but elevates the film well above a mere cautionary tale.

VERDICT To drink or not to drink... that's the question, and *Ruben Guthrie* shows the answer isn't a simple yes or no. Cowell has created a complex, emotive black comedy that leaves us, if not shaken, then definitely stirred.



Women He's Undressed

OUT **JULY 16** / RATED **PG** / **100 MINS. DIRECTOR** Gillian Armstrong **CAST** Orry-Kelly, Cary Grant

Orry George Kelly from coastal NSW became Orry-Kelly, multiple Oscarwinning costume designer during Hollywood's Golden Era. How he worked on more than 280 movies – including landmarks Casablanca and Some Like It Hot – yet his homeland hardly knows him is not the only mystery investigated throughout this spirited doco. Fuelled by O-K's diaries and famous interviewees, the loving, revealing ode hinges much on a hushed relationship with a legendary leading man. BEN MCEACHEN

InCinemas

Jurassic World

OUT NOW / RATED M / 124 MINS.

DIRECTOR Colin Trevorrow

CAST Chris Pratt, Bryce Dallas Howard,
Nick Robinson, Ty Simpkins,
Vincent D'Onofrio, BD Wong

PLOT AFTER YEARS OF TRYING, JURASSIC PARK IS OPEN AS JURASSIC WORLD. BUT A NEW HYBRID IS ABOUT TO START EATING THE TOURISTS.

JURASSIC WORLD IS AN

adventure 65 million and 14 years in the making, but the 14 is the key figure. In the time that's passed since *Jurassic Park III* underwhelmed, creatively and commercially, other franchises and shared universes have come to the fore. They've made a series that once boasted the biggest film of all time seem like something of, well, a dinosaur.

Spielberg's original movie remains, of course, an unimpeachable classic, and Colin Trevorrow's assured blockbuster is comfortably the best since the first movie. While that may be the very dictionary definition of damning with faint praise, in this instance it's fresh and thrilling. While it often tips its hat to the original, it's not a slavish copy, introducing more than enough new wrinkles into the *Jurassic* playbook.

The temptation to plunge us straight into a dinofest must have been almost overwhelming, but Trevorrow opts for the Spielbergian slow build-up. A couple of neat fakeouts aside, we don't actually see a dinosaur until roughly 20 minutes in, with the introduction of Chris Pratt's Hunk McStubble (not his actual name) and his band of trained raptors. But if anyone thought that the series' most effective threats had been tamed, we're very quickly reminded that they still have teeth and claws and big appetites. But for his Big Badosaurus, Trevorrow needed something new. Enter the Indominus Rex; a truly terrible lizard.

Genetically engineered by BD Wong's returning Dr. Henry Wu in a textbook example of being so preoccupied with whether he could that he didn't stop to think if he should, the Indominus is at once a neat comment on our been-there-done-that generation and a genuinely menacing monster. Despite its size, it lends itself neatly to suspense sequences and all-out action, notably an



Aliens-esque moment when it takes out an entire squad of soldiers. And because it's been engineered in a lab, our heroes have no qualms about trying to send it back there in a box.

Of those heroes, Pratt cements his reputation as cinema's new go-to leading man, even if his Owen Grady (his actual name) isn't quite as quippy or charming as Guardians Of The Galaxy's Star-Lord. Like Indiana Jones, he's an unyielding man of action, who's pretty much the same at the picture's end as he is at the beginning. Instead, it's up to Bryce Dallas Howard and, intriguingly, certain dinosaurs, to change as the movie goes on. When we first meet her park supervisor, Claire, she's not quite as cold-blooded as the inhabitants of her park, but she is more preoccupied with profit margins than looking after her visiting nephews (in a neat touch, she

can't even remember their ages). By movie's end, she's transformed into a flare-wielding action heroine worth cheering on. Life finds a way.

There are flaws — some of the supporting characters are mere sketches, while InGen's villainous agenda has a hazy, underdeveloped, fix-it-in-the-sequel vibe. But the joy here comes from watching Trevorrow make a substantial step up from his debut, the lo-sci-fi Safety Not Guaranteed. He's as at ease with the ooh and the aah as he is with the running and screaming, and when the dino doo-doo really hits the fan, and the park descends into chaos, you can almost hear him cackling as he piles outrageous beat upon outrageous beat.

VERDICT The most notorious theme park in movie history reopens in thrilling style. Enjoy the ride.



Leslie Knope would pay for trying to use the night shift to fill

InCinemas



Madame Bovary

OUT JULY 9 / RATED M / DIRECTOR SOPHIE BARTHES / CAST MIA WASIKOWSKA, EZRA MILLER, RHYS IFANS

A literary classic it may be, but the story of *Madame Bovary* is also leaden with angst, making for a dour experience. That's not to denigrate the quality of Barthes's adaptation, which is high, but no amount of artistry can make the miserable bones of a story more palatable. As the pining, daydreaming Madame of the title, caught in provincial marital torment, conspicuous consumption and a spiral of lovers, Wasikowska is spirited and suitably irritating. Ifans relishes his role as her merchant tempter of finery.

JIM MITCHELL



Noble

in the Dino Pit.

OUT JULY 30 / RATED M / DIRECTOR STEPHEN Bradley / Cast Deirdre O'Kane, Sarah Greene, Brendan Coyle

"An Irish gutter is the same as a Vietnamese gutter," says Christina Noble (a brassy O'Kane), tireless advocate for the homeless children of Ho Chi Minh City. The parallels of narrative in Bradley's biopic of Noble are clear – her depicted childhood of poverty on Dublin's streets from 1955 directly correlates with her work caring for the young of Vietnam in 1989. But Bradley's approach is too episodic and cursory for an inspirational story, which should have been made more powerful with more panache. JM

THE ODD COUPLE BACK TO THE '80S





Director Colin Trevorrow based the relationship between Owen and Claire on the characters played by Michael Douglas and Kathleen Turner in *Romancing The Stone* (1984).

InCinemas

Mr. Holmes

OUT JULY 23 / RATING TBC / 104 MINS.

DIRECTOR Bill Condon

CAST Ian McKellen, Laura Linney, Colin
Starkey, Hattie Morahan, Roger Allam

PLOT SUSSEX, 1947. NOW AGED, SHERLOCK HOLMES (McKELLEN) BEGINS TO RECALL THE INCIDENT THAT DROVE HIM INTO RETIREMENT.

THESE DAYS, SCREEN SHERLOCKS

tend to come sprightly. So it's a bit of a shock when *Mr. Holmes* opens to reveal a rheumy-eyed, liver-spotted Ian McKellen, aged into decrepitude via impressive make-up. Fiction's greatest detective, you see, is now 93 and diminished in both body and spirit. While he has a magnifying glass, he wields it not to peek at clues, but to read his post. He hobbles around on a cane, which at no point does he use to disarm a thuggish ne'er-do-well. His mind palace is in dire need of a vacuum cleaner.

According to Holmes' tale *His Last Bow*, the crime-fighter retired in 1903,



"living the life of a hermit among [his] bees and [his] books in a small farm upon the South Downs". (Novelist Neil Gaiman once joked that his archnemesis, Moriarty, ended up in Essex tending wasps.) That's where Arthur Conan Doyle left off, and where Condon's melancholy new movie based on Mitch Cullin's 2005 novel A Slight Trick Of The Mind — picks up. Mr. Holmes makes for a neat companion piece to Condon's James Whale biopic Gods And Monsters: another housebound period character piece about a waning icon, it also boasts a great performance from McKellen

But, while it's a stylish, moving and nuanced portrait of a man, it's not necessarily a satisfying portrait of *this* man. It's fully believable that Sherlock Holmes would have regrets in his dotage Name these actors who have played the famous sleuth...







(he was always better at crime scenes than people anyway), and he interacts engagingly with widowed housekeeper Mrs Munro (Linney) and her precocious 14-year-old son Roger (Milo Parker). There are also witty touches, like the revelation that the detective, in fact, lived across the street from 221B Baker Street to keep himself detached from his fans. But it's hard to connect this senile figure, grappling with his fading memory, with the thrusting Victorian hero of Conan Doyle. This story has wandered so far from its source material that some might emerge feeling that they've been tricked.

emerge feeling that they've been tricked.

There's only a glimpse of Watson, no pipe to be seen and not much in the way of criminal activity. There is, however, a decent mystery to unravel. Via flashbacks—and there are almost as many flashbacks in *Mr. Holmes* as there are bee metaphors—we see a younger Sherlock (still McKellen, but less-convincingly aged down) working on his final case and travelling through Japan in hot pursuit of a memory-restoring elixir. By the time the credits roll, we've learned why

Holmes has sequestered himself away in a lonely cottage. NDS

VERDICT High-quality fan fiction that riffs smartly on Holmes lore, albeit slight enough to slip from the memory itself.



Insidious: Chapter 3

OUT JULY 16 / RATING TBC / 97 MINS.

DIRECTOR Leigh Whannell

CAST Dermot Mulroney, Stefanie Scott,
Lin Shaye

Insidious: Chapter 3 is one of those rare prequels that works if watched before its predecessors. Set a few years before the travails of the Lambert family, this revolves around the Brenners, beset by visits from an unnerving Man Who Can't Breathe. But centre stage is Lin Shaye's Elise, the break-out star whose death in later Chapters has prompted this reverse step to get her on screen one more time. James Wan was otherwise engaged so series writer Leigh Whannell has stepped up to direct. While his "Further" is less out-there, his command of the material means you can barely see the join. OW

Amy ★★★★

OUT NOW / RATING TBC / 128 MINS.

DIRECTOR Asif Kapadia **CAST** Amy Winehouse

PLOT WITH NEW INTERVIEWS AND ARCHIVE FOOTAGE, ASIF KAPADIA'S DOCUMENTARY EXAMINES SINGER AMY WINEHOUSE'S FINAL YEARS.

A SOUL MUSICIAN WITH A ROCK

lifestyle, Amy Winehouse sold as many newspapers as records during her brief, dazzling career. Preconceptions that built up around her had her as a Keef-style party animal, lurching from one PR disaster to another while those around her frantically strained to hold her career together. As with *Senna*, Asif Kapadia peels away all that with a forensic eye, revealing a far richer, more complicated character than the headlines ever implied.

Bolstered by remarkable home-video footage and two years of painstaking

research, his documentary is more than just a cautionary tale about a hard-living Icarus who flew too close to *The Sum*. From a breathy teenage rendition of *Moon River* caught on camcorder, we see her journey from Southgate to the Grammys, a stratospheric ascent in which she was an often unwilling passenger. "I don't think I'll be at all famous," a young Winehouse is shown laughing. "I'd go mad."

But famous she became, and the story that unfolds is dizzying, touching and often uncomfortable to witness. With flashbulbs exploding like shells in a war movie, Kapadia plunges us right into the heart of the storm, ensuring a sense of sticky complicity as the increasingly frail, often bewildered singer begins to crumble.

It's little surprise that her dad, Mitch has since distanced himself from the film. His depiction as an unwittingly malign, often mulish influence in his daughter's hour of need makes difficult viewing.

Kapadia's light touch allows viewers to draw their own conclusions as the slow-motion tragedy unfolds. **PDS**

VERDICT A vibrant, haunting documentary, and a poignant tribute to a free spirit.



40



OUT NOW / RATING MA15+ / 131 MINS.

DIRECTOR Mia Hansen-Løve **CAST** Félix de Givry, Pauline Etienne, Greta Gerwig, Brady Corbet

PLOT TWO DECADES IN THE LIFE, AND NIGHTLIFE, OF PAUL (DE GIVRY), AS HE THRIVES AS A DJ ON THE PARISIAN PARTY SCENE AND STRUGGLES IN LOVE.

BASED ON THE LIFE OF HER

older brother Sven, one of the key players during the rise of the '90s "French Touch" electronic music scene, Mia Hansen-Løve's latest film plays out in that bleary, filtered dawn-light where fiction and reality become blurred. On the one hand, Sven (who co-wrote the script) is renamed Paul, cast in the soulful-eyed form of upcomer Félix de Givry, and you wonder how many in his long series of girlfriends (including Gerwig) are pure creation. On the other hand, Paul's club night (Cheers) and musical taste (Chicago Garage) remain unchanged, there are real-life cameos from the likes of House DJ Terry Hunter, and Sven's pals Daft Punk appear.

It's entirely the right approach. Driven by character yet touched by life itself, *Eden* both provides near-documentarian insight into a vibrant subculture and has the emotive heft of a well-crafted romance. It's also rich in

InCinemas



Four French
Touch essentials*



Deep In It by St Germain (1995)



Music Sounds Better With You by Stardust (1998)



Get Into The Music by Bob Sinclar (1998)



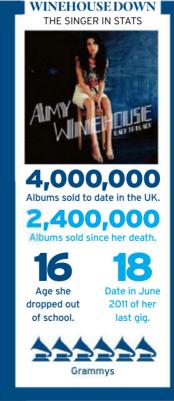
Prix Choc by Étienne de Crécy (1998) humour and drenched in pathos. Plus, crucially, it understands the music. Hansen-Løve's skill shines through moments that in clumsier hands could have turned cheesy, but here are deeply poignant and joyful: there's the house-party sequence set in 1995, when Paul's unassuming friends Thomas and Guy-Manuel (Vincent Lacoste and Arnaud Azoulay) spin their epochal *Da Funk* for the first time.

If these moments didn't work, then neither would those concerning the messy matters of Paul's heart — not to mention his bank balance. His success as a DJ proves there's two sides to every record. He could become unlikeable and irritating, but there's so much tenderness and intimacy here you always feel for him.

It does occasionally skirt self-indulgence, and ends on a weirdly false-feeling and overly sentimental note, but for the most part the tone is carefully judged: *Eden* is inclusive, warm and personal, yet also somehow epic (and, of course, full of great music). DJ

VERDICT Partly the story of a music scene, but mostly the story of a man who realises that living the dream isn't always the best thing for your life. Vivid, immersive and blessed with a perfectly nostalgic soundtrack.







13 Minutes

OUT JULY 23 / RATING TBC / 114 MINS. DIRECTOR Oliver Hirschbiegel CAST Christian Friedel, Katharina Schüttler, Burghart Klaußner

Hirschbiegel, stinging from the calamity of *Diana*, regroups in the comfy surroundings of Nazi Germany. This taut historical drama, depicting an attempt to bomb Hitler in a Munich assembly hall in 1938, could be an oblique prequel to Hirschbiegel's acclaimed *Downfall*. With the bomb set in the opening scene, the idea is a diagnosis of what drove idly romantic clockmaker Georg Elser (Friedel) to such daring action – he was 13 mistimed minutes from saving 55 million lives. Elser remains an enigma, a great 'what if?' whose German torturers couldn't comprehend acted alone. IN

WIN A SONY HOME THEATRE PRIZE









SONY

n a time of enchantments when legends and magic collide, the sole remaining warrior of a mystical order (Oscar® winner Jeff Bridges) travels to find a prophesized hero born with incredible powers, the last Seventh Son (Ben Barnes). Torn from his quiet life as a farmhand, the unlikely young hero embarks on a daring adventure with his battle-hardened mentor to vanguish a

dark gueen (Julianne Moore) and the army of supernatural assassins she has dispatched against their kingdom.

To celebrate the release of epic fantasy Seventh Son, Universal Sony Pictures Home Entertainment is giving you the chance to win the Ultimate Home Theatre prize pack, so you can tantalise your imagination in premium high-definition.

The prize includes a 60 Inch Sony Full HD LED LCD Smart TV, a Sony Blu-ray Disc™ player and a collection of seven Action-Fantasy Blu-rays including **Seventh Son**.

For your chance to win, just email empiregiveaways@bauer-media.com. au and tell us, in 25 words or less, who your favourite Jeff Bridges character is, and why.

Seventh Son is available on Blu-ray™, DVD & Digital with UltraViolet™ from July 16, 2015.

TERMS & CONDITIONS: Promotion opens July 06, 2015 at 12,01am AEDST and closes August 02, 2015 at 11,59pm AEST, This is a game of skill, not a game of chance, Entry is open to Empire magazine readers who are Australian residents aged 18 years or over. If you do not want your information provided to any organisation not associated with this promotion, indicate this on your entry. For full terms and conditions, please go to http://www.bauer-media.com.au/terms/competition-terms. Please see http://www.bauer-media.com.au/privacy.htm for location of Bauer Media's privacy policy. The promoter is Bauer Media Action Sports (ABN 19 079 430 023).

"Madness,



GIVEN HIS PEDIGREE AS HIGH SCHOOL

über-jock, Abercrombie model, dancer and male stripper, Channing Tatum's acting career should, by rights, have comprised little more than beefcake himbos. Instead, his filmography since a blink-and-you'll-miss-it debut in 2005's Coach Carter marks him out as a hugely versatile performer, able to turn his hand to pyrotechnic action (G.I. Joe: The Rise Of Cobra, White House Down), comedy (21 Jump Street), musicals (Step Up), chick-flick romance (The Vow) and taut thrillers (Haywire) with equal aplomb. As Mark Schultz in last year's Foxcatcher, he proved himself equal to a role that would have daunted any actor. If that weren't enough, he also has the charisma of a true movie star, with chiselled looks and a yet more chiselled physique. None of which, to make matters even more annoying, has remotely gone to his head.

Occupying most of a three-seater sofa at West Hollywood's London Hotel, clad in boots, jeans and a blue check shirt, his amiability, endearing modesty and innate gentility betray his Deep South roots. The phrase "y'all" comes easily to him, and he asks **Empire** to excuse his French before uttering the words "whup ass".

In 2016, Tatum joins the X-Men as Gambit, with an origin story spin-off to follow. He will also star as a Hollywood hoofer in the Coen brothers' '50s-set musical *Hail, Caesar!* next year. And this month, he returns as stripper "Magic" Mike Lane in the sequel to 2012's *Magic Mike*, a more light-hearted outing for the guys of the Xquisite dance troupe. Three years down the line, they're en route to a stripper convention in North Carolina.

Proof of Tatum's disarming humility lies in a poster for the movie, prominently displayed inches from his head. It depicts him in dynamic pose, shirt off, fingers pointing to his crotch, with the legend "COMING soon". He pays it no more heed than he might a vacation selfie.



What makes this *Magic Mike* Xtra Xtra Large?

Everything you loved about the first movie is bigger! And it's a lot more fun; the last "L" stands for "laughter". It's a road-trip movie. We wanted to put the convention in the first film but it was too big of an event, so we tabled it. Then when the first one worked out and we didn't lose money, we thought, "Okay, we get to make another one. Let's make it the centrepiece."

Did the absence of Matthew McConaughey and Alex Pettyfer force you to go in a certain direction?

Yeah, it did. But I kind of love that. When you get painted into a corner, that's when the most creative decisions get made... things you never expected start to happen. Matthew is such a huge character in the first one, so *not* having him gave the other characters a little more space to breathe.

Given the difference in tone, which *Magic Mike* movie reflects your own experiences most closely?

It's hard to say. The two movies are so different from each other. The first movie has more of the pitfalls and the darker fabric in it... All the crazy good times are fun because you're walking on a razor's edge. But this one was pretty accurate, too. I really did go to a stripper convention — and I still have no idea why it was called a convention. It's not like there were booths with strippers peddling the latest in stripper technology. It was strippers doing stripping right there in the Bible Belt: Raleigh, North Carolina.

Did you want to be an actor then?

I'd no idea I wanted to act. I went looking for crazy. All I knew was I wanted to experience madness. And it was madness. It was women, money, good times. But that's what [Magic Mike] was about: at what point have I had my fill of this? I can't tell you I had any big dreams. But I knew I wasn't going to get a college degree.

Do fans ask you to dance for them?

That happens every time I walk out of my house. It can get old. I'm not a monkey!

Do you ever dance for your wife?

McConaughev in 2012's

Magic Mike; Mixed

blessing G.I. Joe: The

Rise Of Cobra (2009):

With Jamie Foxx in

2013's White House

A Guide To Recognizina

Down; 2006's

Your Saints.

Of course! She's got a stripper for a husband and she's not gonna take advantage of that?

Does doing these movies make you feel nostalgic for that time in your life? Kind of. One of my best friends is in the movie. And one of the owners of my

The **EMPIRE** interview

group came down to be an extra. But that time in my life? No. It was fun, but I'm just glad I got out unscathed. Or mostly unscathed.

Was it odd to have Steven Soderbergh as cinematographer rather than director this time?

It wasn't. He and Greg [Jacobs, director of Magic Mike XXL] work so well together. They've made so many movies [Jacobs has been first assistant director on many Soderbergh films]. And it's not like Steven is sitting there telling people where to put the lights. Even when he was wearing the director's hat, it was a communal thing... They really empower people to do their jobs as best they can.

Your big break was Step Up. Did you have a sense of that being a gateway to the big time?

I guess you look at every movie as an opportunity. But, as a young actor, I was just trying to get a job. I learned acting by going on auditions and being Thug Number 2. I didn't learn doing *Death Of A Salesman*. I was just over the moon to be playing my first lead in a movie.

G.I. Joe could hardly have been more different...

There was some political stuff going on. The studio was going through a transitional period, and, if I'm honest, I don't think they were ready to make that movie. They made it because they didn't want to lose their option. And it was during the writers' strike — my character disappeared for 25 pages in the second act! That movie was hard for everybody. And I was tied to it by some contractual things that I don't want to get into. But hey, they could've asked me to do anything. I'm super-blessed it was a ginormous hit.

It was your first taste of a big action film. Did you enjoy that?

I did. It's crazy to see how it's all done. The scale of things was so complicated and beautiful. I was like, "Holy crap. I'm inside The Matrix on this thing!"

Then another switch-up: 21 Jump Street. Did you seek out a comedy?

I didn't really think like that, but I'd done a little part in *The Dilemma* with Vince Vaughn. I was so obsessed with Vince Vaughn — and still am. In a good way. Or maybe in a weird way, I don't know. I'm a little weird in general [laughs]. But I watched *Wedding Crashers* in the theatre seven or eight times. So I got a chance to work with Ron Howard and Vince, and I was just trying to keep up



with him. Then Jonah [Hill, his Jump Street co-star] called me up and said, "I really think you would kill in this movie." I was like, "Are you sure? It's a comedy, right?" He said, "I know. I promise I'll make you funny."

Were you surprised that you had comedy skills?

I have no idea
what makes
something funny,
not like Jonah. I
just go into a
scene thinking,
"This might be
fun to do."
Sometimes it's
funny; sometimes
it's not. You can't
have any ego
about it.

Which was more of an "I've arrived!" moment: playing yourself on *The Simpsons* or hosting *Saturday Night Live?*Saturday Night Live. The Simpsons was a nostalgia thing for me; I became part of history. I touched *The Simpsons*. But

of history. I touched *The Sumpsons*. But hosting *SNL* is a baptism of fire. And even if you fail, you've done it. It's a badge of honour, one that you wear proudly, even if you bombed — which is always up for debate, especially online. I didn't die, but I didn't hit it out of the park either. And they asked me to do it again, so...

On the serious side, you were first approached about *Foxcatcher* in 2007 but said you couldn't understand why anyone would want to make that movie. What changed your mind?

When I read that movie, I thought, "What did I just read?!" It's so complex, and when I say that I mean there's so much

The **EMPIRE** interview

going on that's not in the immediate action. There are so many layers beneath the surface. I'd never read anything like that before. All I'd done up to then was Guide To Recognizing Your Saints and Step Up. I didn't get it. I didn't understand what my character learned. I got why the characters were fascinating. But I thought there had to be a beginning, middle and end. I guess what changed my mind is I got more experience and did a lot of growing.

Was it a gruelling film to make?

It was the most painful thing, physically and emotionally, I've done by far. Mark Ruffalo and I literally shed blood together. And the outfits were even more awkward than Magic Mike [laughs]. But it was cathartic in a way, like therapy. And I think it's a beautiful portrait of humanity.

Is that why you did Jupiter Ascending, to recover from the rigours of Foxcatcher? I did Jupiter for the Wachowskis. The Matrix was a seminal film for me. It was a game-changer. And they're brilliant people. They told me they were going to try some things that had never been done before and I wanted to know what that was going to be like. The movie was kind of crazy, hard sci-fi. And I knew that was going to be hit or miss with people

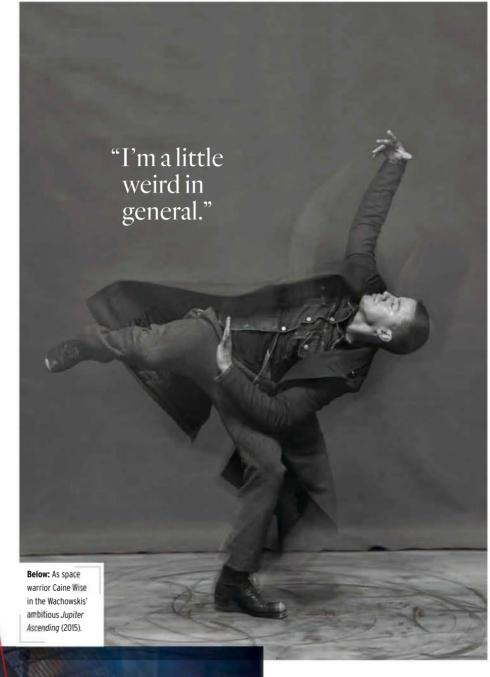
More miss, as it turned out.

Yeah, but it's special when you can walk up to the plate and create something like that out of thin air. It wasn't another comic book, and I love comic books. Sometimes you step up and swing as hard as you can, but you don't hit it for people. But they were honest about what they were making.

You first auditioned for Gambit in 2006, and now you're playing him in X-Men: Apocalypse. Why is he a character you were so keen to play? I love Gambit. I grew up in the South; my father's from Louisiana. We'd go to New Orleans and I heard all the dialects. It felt so different from the rest of America: it has its own ancient culture. So I identified with that. And he always felt the most real of the X-Men to me. He's kind of a tortured soul and he's not a good guy. But he's not a bad guy, either. He walks his own path. And of course he plays cards and drinks and is a martial-arts badass!

What's the tone of the stand-alone

Josh [Zetumer] just turned in his first

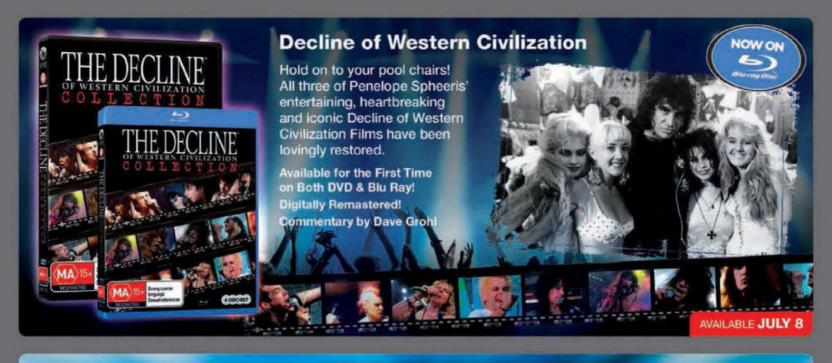


with the X-Men world. But we're going to be changing some of the tropes of these movies. It's always about saving the world [laughs], but maybe we're going to shift things a little bit. There's so many ways you can take [an origin story]. You could do it like Batman Begins, or a different take and go the Guardians Of The Galaxy route. I'm super-excited.

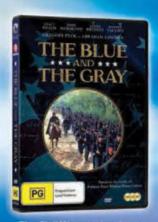
Any thoughts on a Magic Mike XXXL? I don't know. Big Dick Richie gets kidnapped and we have to go rescue him. It's a big action movie!

MAGIC MIKE XXL IS OUT ON JULY 9 AND WILL BE REVIEWED IN THE NEXT ISSUE.

draft of the script, and it's killer. None of us were sure how he was going to deal



NEW RELEASE



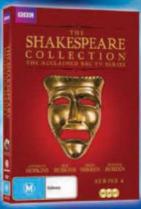
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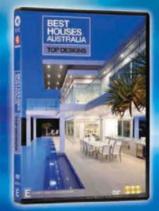
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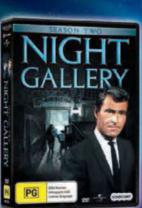
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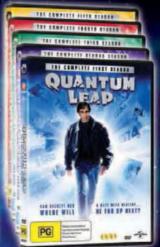
From the Writer of the Twilight Zone



Season 1-3
From Executive Producer
of Jurassic World



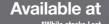
Season 1-5
From the Writer of
Star Trek Enterprise



Season 1-5
From the Executive
Producer/Writer of NCIS







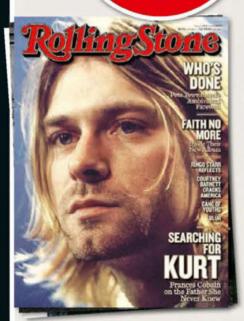


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Presented in

THE 300

OF ALL TIME

FOR OUR FIRST READERS' POLL SINCE 2013, YOU TURNED OUT IN YOUR HUNDREDS OF THOUSANDS. AND HERE ARE THE RESULTS...

KEY: USP - UNIQUE SELLING POINT (WHAT MAKES IT SPECIAL) MVP - MOST VALUABLE PLAYER (WHO BRINGS THE MAGIC) ONG - OH MY GOD! (BEST MOMENT)

ANDREI RUBLEV 1966

USP: Andrei Tarkovsky stages eight episodes in the life of a Russian monk. Big

visuals, bigger themes.

MVP: Unknown actor Anatoliy Solonitsyn as Andrei – one of cinema's greatest faces. He became Tarkovsky's muse.

OMG: The raid of the Tartars. Stunning.



KINGSMAN: THE SECRET SERVICE 2015

USP: *Kick-Ass* version of a Bond mission.

MVP: Colin Firth transforming Mr. Darcy's civility and poise into the dapper form of a punchin', kickin', ball-tearin' machine.

OMG: Firth goes postal. Inside a church. Take that, Jane Austen.



捌

CAPTAIN PHILLIPS 2013

USP: Two hours-plus of nerve-shredding tension. Except for that bit with

Catherine Keener, obviously.

MVP: Tom Hanks, who gives it movie-star wallop and character-actor sensitivity. **OMG:** Phillips goes for his medical.

Shattering stuff.



A NIGHTMARE ON ELM STREET 1984

USP: Wes Craven conjures a killer you can't run from.

MVP: Robert Englund, terrifying as prune-faced dream demon Freddy – before the sequels made him comical. **OMG:** Johnny Depp blood fountain!

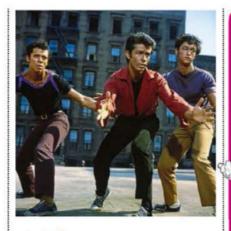


LOVE ACTUALLY 2003

USP: Cinema as a chocolate box of delights.

MVP: Richard Curtis, for

gathering that cast as first-time director. **OMG:** Emma Thompson, alone in her bedroom, crying to Joni Mitchell.





WEST SIDE STORY 1961

USP: It's Jets versus Sharks in a strong shout for the greatest musical ever made.

MVP: Composer Leonard Bernstein, who makes magic in the click of a finger. OMG: "I like to be in America..."



BACK TO THE FUTURE PART II 1989

USP: Darker, daring sequel that goes to 2015, alternative

1985, and then inside the first movie! Freaky but tonnes of fun.

MVP: Production designer Rick Carter, who created a clever vision of the future.

OMG: Hoverboards!



LOCAL HERO 1983

USP: Bill Forsyth's ode to nature, Scotland and being human.

MVP: Forsyth as screenwriter: gentle, perceptive, funny and warm.

OMG: Burt Lancaster's arrival by helicopter. Magical realism.



KING KONG 1933

USP: The ultimate monster movie. Sorry, P.J.

MVP: Willis O'Brien, the father

of stop motion. Kong is more characterful than 1000 CG creations.

OMG: Kong versus T-Rex!



CONAN THE BARBARIAN 1982

USP: Swords, sorcery and savagery on an epic scale. **MVP:** Director John Milius. who

pulled the best out of Schwarzenegger.

OMG: Thulsa Doom (James Earl Jones) loses his head.



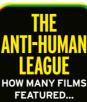
COME AND SEE 1985

USP: Perhaps the greatest war film ever made, anywhere. World War II in Belarus, as told

through the eyes of a small boy.

MVP: Child actor Aleksey Kravchenko, who was starved of food and shot at for real.

OMG: The barbaric rounding up of peasants, who are sent to a fiery death.





MONSTERS 23



ALIENS 21



ANGELS 4



ROBOTS 20



ZOMBIES 3

BATTLE ROYALE 2000

USP: Japanese students fight to the death in a smart, savage proto-*Hunger Games*.

MVP: Novelist Koushun Takami, who came up with the killer idea.

OMG: The neck-collar explosion.

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BATMAN 1989

USP: Tim Burton kills the camp and amps up the Gothic for the original go

at a serious caped crusader.

MVP: "Never rub another man's rhubarb." Jack Nicholson as the Joker gives it maximum wit and verve.

OMG: "Who are you?" "I'm Batman."



THE BABADOOK 2014

USP: Australian psychological horror thriller about a boy (Noah Wiseman) and his mum

(Essie Davis) possessed by a pop-up book. **MVP:** Davis delivers a jaw-dropping turn as the portrait of tormented parenting. **OMG:** Babadook-dook-DOOK.



EDGE OF TOMORROW 2014

USP: Groundhog Day meets War Of The Worlds as Tom Cruise gets stuck in a loop of

saving the planet from mental aliens.

MVP: Cruise, For being such a good spe

MVP: Cruise. For being such a good sport about routinely flatlining. For our pleasure. **OMG:** See Maverick die! Live! Repeat!





BICYCLE THIEVES 1948

USP: Director Vittorio De Sica's perfect mix of politics and poignancy.

MVP: Writer Cesare Zavattini, who crafts a fable-like simplicity.

OMG: Father and son tearfully walk away.

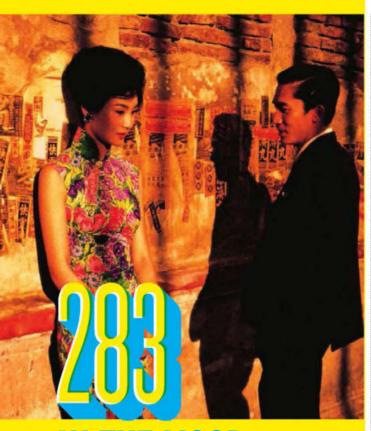


THE BRIDGE ON THE RIVER KWAI 1957

USP: David Lean's copperclad classic. War films don't

get more complex or thrilling than this. **MVP:** Composer Kenneth Alford, who wrote *Colonel Bogey March* in 1914. It was later reworked as *Kwai*'s theme theme.

OMG: "Madness... madness... madness!"



IN THE MOOD

DP CHRISTOPHER DOYLE REFLECTS ON THE CRYPTIC **CREATIVE PROCESS THAT PRODUCED WONG KAR-WAI'S SUMPTUOUS ROMANCE**

WHILE WE WERE LOOKING FOR WHAT THIS FILM COULD BE, WONG KAR-WAI

said to me, "What is the meaning of the Tropic Of Capricorn?" Okay... Just because I'm Australian you can't throw that shit in my face. But what he's looking for is that the image should have resonance. Why do we make films if we don't want to be loved? We need to reach out, we need that response. So of course it's extremely reassuring that it works for so many people. That's what you're proud of.

All that you've done before finds itself in one piece. That's

"WE TOOK AWAY THE EXCESS TO FIND THE ESSENCE."

probably why In The Mood For Love still works, or is so important in all the participants' journeys – we were taking away the excess to find the essence. Why did we reshoot so much stuff, rework it, refine it? It's grace. It's a gracious space that you're given. These collaborators had so much give and take with each other over a long period of time before, on their other films. So you have a certain prescience. When Wong Kar-wai says to me, "Is that all you can do, Chris?" I either say, "Fuck off, asshole, that's all I can do," or, "Okay, let me try again." And that's great. That's the most important question I've ever been asked in all my film life: "Is that all you can do?" Sometimes that is all you can do. Maybe In The Mood For Love is enough. Of course, it's not – your next film is always your best film. It has to be.



THE GRAND BUDAPEST **HOTEL** 2014

USP: Wes Anderson on cracking, crossover form

- a rich, characterful, colourful farce. MVP: Ralph Fiennes's M. Gustave, a masterclass in physical comedy. **OMG:** Those interrupting sirens.



PERSONA1966

USP: Bergman's two-handed exploration of psychosis and cinema, Essential arthouse.

MVP: A tie between actresses Bibi Andersson and Liv Ullmann. Just stunning. OMG: Andersson and Ullman's faces merge into one. The film in a single image.



HOW TO TRAIN YOUR DRAGON 2010

USP: DreamWorks' best animation. A spirited

adventure, more Star Wars than Shrek. MVP: DP Roger Deakins who, as visual consultant, gave it a live-action feel. **OMG:** The boy befriends the dragon.



FANTASIA 1940

USP: Classical music meets timeless animation. Debatably the most ambitious

animated feature ever attempted. MVP: Walt Disney, who dreamed, cajoled

and demanded this into existence.

OMG: Those dancing mops.



BEETLEJUICE 1988

USP: The second Tim Burton joint, a demented delight filled with endless

imagination and twisted laughs.

MVP: Michael Keaton, nutty energy, comic timing, an irrepresible force.

OMG: "Day-o! Day-o!"



SIDEWAYS 2004

USP: Smart, observant, complex. An Alexander Payne triumph. Who says buddy

comedies need to be lamebrained? MVP: Perennial character actor Paul Giamatti, who shines as cynical Miles.

OMG: The Merlot rant.



THE WICKER MAN 1973

USP: Paganism! Sacrifices! Britt Ekland's arse! One of the great British horror flicks.

MVP: Christopher Lee, who even pulls off that terrible mustard jumper.

OMG: The Wicker Man's head falls off to reveal the sun



THE LOST BOYS 1987

USP: Perhaps the most '80s film ever made. A stillfunny, stylish vamp com.

MVP: The tagline writer: "Sleep all day. Party all night. Never grow old. Never die. It's fun to be a vampire."

OMG: Falling off the railroad bridge.



SCOTT PILGRIM VS. THE WORLD 2010

USP: Heartfelt and hilarious, very few films skewer

twentysomething concerns so smartly and sweetly.

MVP: Director Edgar Wright for inventing a new cinematic language.

OMG: Those 8-bit video-game touches.





KISS KISS BANG BANG 2005

USP: A sly, witty hardboiler from Shane Black. The title comes from an Italian Bond

poster – it's that kind of film.

MVP: Robert Downey Jr., a perfect interpreter of Black's spikey one-liners.

OMG: "I was wetter than Drew Barrymore at a grunge club."

THE LITTLE MERMAID 1989

USP: Disney's comeback, a joyous undersea romp. MVP: Disney exec Jeffrey

Katzenberg, who carefully nurtured it to huge success.

OMG: The *Under The Sea* barnstormer.



NETWORK 1976

USP: A biting TV satire before the world got media-obsessed. MVP: Writer Paddy Chayefsky.

OMG: "I'm mad as hell and I'm not going to take it anymore."

BLUE VELVET 1986

USP: David Lynch crawls beneath white-picket America to sample its perverse soul.

MVP: Dennis Hopper's freakozoid Frank is a seething nest of neuroses.

OMG: Hopper in front of Isabella Rossellini's crotch crying, "Baby wants to fuck!" It's weirdly tragic.



M 1931

USP: Fritz Lang autopsies vigilante justice in an expressionist Berlin.

MVP: Peter Lorre's tragi-evil performance as the desperate serial child-killer.

OMG: As a child is murdered, the camera follows a lost balloon to chilling effect.



DIRTY HARRY 1971

USP: Trailing a serial killer, Detective Harry Callahan bypasses the legal system.

MVP: Clint Eastwood's big gun created the archetype for maverick cops.

OMG: "This is a .44 Magnum..."



AVENGERS: AGE OF ULTRON 2015

USP: Superhero stampede against a cocky artificial

intelligence adversary who, you know, wants to take over the world. Naturally.

MVP: James Spader's delicious, withering tones give spot-on voice to Ultron's disdain. **OMG:** Iron Man and Hulk belt the daylights out of each other – and a metropolis.



THE ENGLISH PATIENT 1996

USP: World War II tragedy in wide-screen David Lean mode.

MVP: Director Anthony Minghella, able to marry the epic with the intimate. **OMG:** Swinging amongst the murals!



RIO BRAVO 1959

USP: Howard Hawks transforms the Western into a claustrophobic thriller.

MVP: John Wayne projects toughness and warmth as the honest sheriff. **OMG:** It inspired *Aliens*!



LABYRINTH 1986

USP: The Muppeteers do a Gothic Alice In Wonderland. MVP: Jim Henson, who

allows his menagerie of creatures to play wonderfully Freudian.

OMG: The Bog Of Eternal Stench!



PADDINGTON 2014

USP: Storybook bear comes to London. Teaches us to be nice to "foreigners".

MVP: The computer-enabled empowering of the enchanting ,cute Peruvian furball. **OMG:** Paddington surfs the staircase.



THE HOBBIT: AN UNEXPECTED **JOURNEY** 2012

USP: Rings with whimsy. MVP: Martin Freeman brings

Bilbo both a wry modernity and real heart, giving the film its unique charm.

OMG: The "Riddles In The Dark" sequence - welcome back, Gollum. And Sméagol.



MAD MAX 2: THE ROAD WARRIOR

USP: Visceral road rage in post-apocalyptic Oz.

MVP: Stunt-coordinator Max Aspin, who executed most of the toughest stunts.

OMG: The tanker chase remains a masterclass in high-speed choreography.



BLAZING SADDLES 1974

USP: Western spoof-cumslapstick civil rights saga. MVP: It has to be Mel Brooks,

not only for his sheer comic invention, but his willingness to take the piss out of all

OMG: One almighty punch-up breaks the fourth wall to spill out onto the studio lot.

races, genders and species.



ATONEMENT 2007

USP: World War II rom-dram with an *Inception*-like secret.

MVP: James McAvoy's heart-rending performance as Robbie

Turner is the soul of the film.

OMG: The Dunkirk tracking shot is both technically dazzling and a stunningly human portrayal of a defeated army.



PRODUCER ROBYN SLOVO RECALLS TRANSFORMING A REVERED BOOK INTO A SUPER-SMART SMASH HIT

WELL, IT WAS ONE OF THE BEST BOOKS EVER WRITTEN, CERTAINLY post-War. The screenplay was unusually intelligent, and one of the best I have ever worked on. But both John le Carré and Peter Straughan - who are British - would agree that the standout element is Tomas's (Alfredson) sensibility. It was a unique take. You could say it was because he was foreign, but I don't think that is what does it. He had grown up reading and watching le Carré, particularly Tinker Tailor. He just had an exquisite understanding of what the story was about - this group of men who have secrets not only

"THE STAND-OUT ELEMEN" WAS TOMAS' SENSIBILITY."

from each other but from themselves. And the period, it was a period of secrets.

So I always knew it was a fantastic script. I always knew it was fantastic material. And I always knew he was a fantastic director. But I never thought it would be as successful as it was. One of the great things about Tinker Tailor was that it confirmed that you can respect the audience and be successful.

Although, I'm not sure what we would have done if we hadn't got Gary Oldman. Not only was he right, but Gary is why we got such a great cast. Tom Hardy would be the first to say that he did it because of Gary. You know, crews tend to be hard-bitten and not gripped by a performance, but they were transfixed by Gary. A third of the way through we did the scene sitting in the room, telling the story of meeting Karla - it was just mesmerising.



SOUTH PARK: BIGGER, LONGER & UNCUT 1999

USP: TV's lo-fi pre-teens take their potty-mouthed,

celebrity-skewering antics to the big screen, crappy animation and all.

MVP: Cartman – voice of a generation.

OMG: All together now, "Shut your fucking face, Uncle Fucker!"



EYES WIDE SHUT 1999

USP: Kubrick does marital distress as dream puzzle.

MVP: Sydney Pollack not only

gave a telling supporting performance but also is the man who brought Tom Cruise and Kubrick together.

OMG: An orgy sequence scary enough to have been in *The Shining*.



WAKE IN FRIGHT 1971

USP: Posh teacher in Outback town, progressively freaked out by yobbo menace.

MVP: First Blood director Ted Kotcheff, helming an Australian screen nightmare. **OMG:** Kangaroo hunt. For bloody reals.





THE WILD BUNCH 1969

USP: Old men of the West make their last stand.

MVP: Sam Peckinpah, who

layers his brute, poetic violence with something profoundly moving.

OMG: "Let's go." As the bunch gun-up and march towards their inevitable doom, grown men are known to softly weep.



THE HUNGER GAMES 2012

USP: In dystopian America, teens become gladiators.

MVP: Author Suzanne Collins, who brought a genuine shocking twist to

the post-*Twilight* YA market.

OMG: On your marks, get set... The fight for supplies sets the violent agenda.



SCREAM 1996

USP: Dissecting the slasher movie tradition.

MVP: Kevin Williamson for

writing the clever-clever into scary-scary.

OMG: "Do you like scary movies?" Drew

Barrymore gets a phone call...





STEVEN SPIELBERG 9



STANLEY



MARTIN SCORSESE



JAMES Cameron



QUENTIN TARANTINO



CHRISTOPHER NOLAN 5



PETER JACKSON

METROPOLIS 1927

USP: Fritz Lang dreams up a nightmare city of the future, complete with robot workers.

MVP: Sculptor Walter Schulze-Mittendorff, who designed the iconic female robot around star Brigitte Helm. **OMG:** The amazing, populated cityscapes.



HOME ALONE 1990

USP: Abandoned moppet sees off hobo burglars in a homage to *Looney Tunes*.

MVP: Troy James Brown or Leon Delaney, take your pick, respectively stunt doubles for Joe Pesci and Daniel Stern.

OMG: Not one, but two paint cans on a rope. Bam! Bam! Yessss!



DISTRICT 9 2009

USP: Super-grungy alien contact parable made and infused with South Africa.

MVP: Neill Blomkamp, at last a director with a genuinely fresh and witty take on science-fiction staples.

OMG: Wikus (Sharlto Copley) suits up.



THE RED SHOES 1948

USP: Lush, opulent ballet melodrama from the great Powell and Pressburger.

MVP: Moira Shearer as the radiant Vicky. **OMG:** The ballet sequence, natch: simultaneously disturbing and seductive.





THE GRADUATE 1967

USP: Dustin Hoffman juggles two Robinsons in Mike Nichols's justly famous

dissection of middle-class malaise. **MVP:** Simon & Garfunkel, who made *The Sound Of Silence* an institution and toasted

Anne Bancroft's seasoned siren. **OMG:** Lost for words on the bus.



THE WARRIORS 1979

USP: Gangs of New York: Walter Hill comic-book style. **MVP:** David Patrick Kelly

as Luther, the duplicitous leader of the Rogues.

OMG: "War-riors! Come out to pla-ay!"





ROMPER STOMPER 1992

USP: Ferocious headbutt about Melbourne skinheads. **MVP:** Russell Crowe scorches

in his enraged, indelible breakthrough role. **OMG:** The beach showdown, ironically witnessed by Japanese tourists.



DUMB AND DUMBER 1994

USP: Raucous comedy proudly wearing its idiocy on its sleeve. MVP: We knew Jim Carrey

could go wacky, but Jeff Daniels is a revelation of gormlessness.

OMG: Daniels licks a frozen pole with unforeseen (at least to him) consequences.



GALLIPOLI 1981

USP: Haunting ode to bravery, mates and a defining moment in Australia's national identity.

MVP: Mel Gibson embodies the courage and anguish of enlisted soldiers during conflicts such as World War I and II.

OMG: The final freeze-frame suggests an ongoing tribute to battlefield sacrifice.



IRON MAN 3 2013

USP: All the Marvel colour and action, with expanded character and added irony.

MVP: Director-co-writer Shane Black, who manages to slip something near-subversive into the Marvel universe.

OMG: The Mandarin gets unpeeled!



THE CROW 1994

USP: Gothic action-tragedy mirrored off-screen by the senseless death of its star.

MVP: Brandon Lee, proving that he had a credible career ahead of him as an actor as well as a martial artist.

 $\textbf{OMG:} \ \ \textbf{The strobe-lit boardroom gunfight.}$



JFK 1991

USP: Oliver Stone solves the Kennedy assasination.

MVP: Kevin Costner grounds
Stone's manic theorising and filmmaking

fireworks in a very human place.

OMG: "That is a magic bullet...")



IRON MAN 2008

USP: Marvel's first in-house film builds an instant classic from a lesser-known property.

MVP: Robert Downey Jr., making Tony Stark an immediate and charismatic centre for Marvel's cinematic universe.

OMG: The Mark I armour is revealed.



MOONRISE KINGDOM 2012

USP: King Of Twee Wes Anderson works his strange magic on a charming

adolescent romance.

MVP: Anderson, continuing to operate within his own unique genre.

OMG: They killed the dog!



LA RÈGLE DU JEU 1939

USP: Jean Renoir's biting social satire, initially banned in France as unpatriotic.

MVP: Renoir, directing his last great movie and taking the role of Octave.

OMG: The deep-focus photography that anticipates *Citizen Kane*.



AKIRA 1988

USP: Breathtaking and influential animation from Katsuhiro Otomo.

MVP: Tsutomu Ôhashi's amazing score: organic notes amid all the cyber-tech. **OMG:** Tokyo destroyed in the first frames.



25

CASINO 1995

USP: Scorsese applies the *GoodFellas* template to '70s Las Vegas. It works. Again!

MVP: Joe Pesci, thrillingly bringing the psycho once more. It never gets old. **OMG:** That scene, in which Pesci reveals a vice other than gambling.

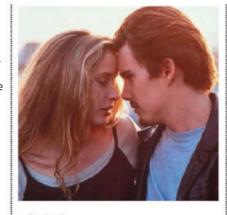


ALL ABOUT EVE 1950

USP: Riveting ensemble bitchfest; Oscar nominations for all four lead actresses.

MVP: Bette Davis in arguably her greatest role as the threatened and threatening Margo Channing.

OMG: "Fasten your seatbelts. It's going to be a bumpy night..."





BEFORE SUNRISE 1995

USP: Richard Linklater's faultless Gen X romance, played to perfection.

MVP: Julie Delpy and Ethan Hawke, joint awarded for creating a relationship we've been pleased to catch up with twice since. **OMG:** Train station farewells, full of hope that this isn't the end.



ZODIAC 2007

USP: A riveting forensic dissection of a famous, still-unsolved killer case.

MVP: The late, great Harris Savides, whose crisp, impassive cinematography did so much to tweak up the tension.

OMG: A heart-pounding visit to Bob Vaughn's (Charles Fleischer) basement.



TOKYO STORY 1953

USP: Yasujirô Ozu directs his masterpiece, a heartfelt meditation on familial fracture.

MVP: Setsuko Hara, affecting as the Hirayamas' dutiful daughter-in-law. **OMG:** The gift of a watch.



THE UNTOUCHABLES 1987

USP: Blood-and-thunder gangster-noir pastiche from provocateur Brian De Palma.

MVP: Writer David Mamet, whose punchy script did it the Chicago way.

OMG: Robert De Niro's Capone goes to bat.



GROSSE POINT BLANK 1997

USP: Hitman thriller meets school-reunion romance, with intelligence and wit.

MVP: John Cusack, drily making the extraordinary seem completely mundane. **OMG:** The fast, ferocious hand-to-hand fight with real-life kick boxer Benny Urquidez. The pen is indeed mightier...



FINDING NEMO 2003

USP: Pixar remains on top form, even underwater.

MVP: Ellen DeGeneres, finding hilarity in memory loss.

OMG: Marlin (Albert Brooks) mistakenly believes he's lost Nemo forever. Blub.



THE TREE OF LIFE 2011

USP: Astonishing existential family drama from Terrence Malick, casually detouring

through the history of the entire universe. **MVP:** Jessica Chastain, so beatifically radiant she actually levitates at one point. **OMG:** An act of mercy from a dinosaur.



DANCES WITH WOLVES 1990

USP: Kevin Costner's ambitious directorial debut revives the epic Western.

MVP: Graham Greene, wry and inquisitive as Costner's first friend among the Sioux. **OMG:** Two Socks the wolf meets his heartbreaking fate. No more dancing.



BLACK SWAN 2010

USP: Bravura Gothic doppelgänger ballet drama channelling Tchaikovsky,

Dostoyevsky, Argento and All About Eve. MVP: Vincent Cassel's sinister support as ballet company director Thomas Leroy. OMG: The nerve-shredding crescendo of Portman's final transformation.



INTERSTELLAR 2014

USP: In the near-future, we've killed our planet. Can Matthew McConaughey find a new one?

MVP: The McConnaissance continues, with a melding of downhome geek and hero. **OMG:** The planet-splashing tsunami.





HARRY POTTER AND THE PHILOSOPHER'S STONE 2001

USP: The Boy Wizard arrives at Hogwarts for the first time.

MVP: Author J.K. Rowling for dreaming it all up, and keeping it faithful.

OMG: What the hell is that on the back of Professor Quirrell's head?!



BROKEBACK MOUNTAIN 2005

USP: Ang Lee journeys to emotional territory where most Westerns fear to tread. **MVP:** Composer Gustavo

Santaolalla for a score as simple as it is heartbreaking.

OMG: "Jack, I swear..."



ALL

FIVE-STAR FILMS

YOU KNOW...

FIVE STARS 182

FOUR STARS 101

 $\star\star\star$

THREE STARS 17

GOLDFINGER 1964

USP: Bond shifts into top gear with a series high point and the debut of Q's Aston Martin.

MVP: Can we nominate the car? The forerunner of genius moments such as the submarine Lotus, it's iconic enough that it had to be in Skyfall.

OMG: "No, Mr. Bond, I expect you to die!"



THE MALTESE FALCON 1941

USP: John Huston's superb noir, from Dashiell Hammett's hard-boiled novel.

MVP: Humphrey Bogart, for his peerless, late-bloomer breakthrough.

OMG: "I won't play the sap for you."



THE STING 1973

USP: Director and stars of Butch And Sundance reunite for a 1930s crime caper.

MVP: Scott Joplin, whose (actually anachronistic) ragtime soundtrack jangles perfectly to evoke the story's era. OMG: A return from the dead.



THE INCREDIBLES 2004

USP: Pixar turns its hand to superheroes, with predictably stupendous results.

MVP: Director Brad Bird, not usually a performer, voices super-fashionista Edna 'E' Mode with amusing aplomb.

OMG: Jack Jack unleashes his true powers. They are quite extensive.



ON THE WATERFRONT 1954

USP: Brando astonishes in Kazan's blue-collar drama. MVP: Let's say Rod Steiger, who

more than holds his own as the brother of

the blistering lead.

OMG: "I coulda been a contender."



MY NEIGHBOUR TOTORO 1988

USP: Studio Ghibli's definitive. otherworldy tale of childhood. MVP: Totoro himself, a

wonderful creation that's the friendly, furry embodiment of benevolence. Rightly became Studio Ghibli's mascot.

OMG: Is it a bus? Is it a cat? It's a Catbus!





SIGHTSEERS DIRECTOR BEN WHEATLEY ON WHY SUSPIRIA'S AT THE TOP OF HIS THRILL LIST

SUSPIRIA IS, I THINK, DARIO ARGENTO'S BEST FILM BY A COUNTRY mile. Argento said that he wanted every shot to be different, and that's inspiring. Every moment is unique. It is up there for me with The Texas Chain Saw Massacre in terms of a movie that has direction and art direction in concert they're perfectly joined. It's the art design that pulls you in: it's so bright and full-on and fake and realistic at the same time. I don't understand how Argento has done that.

He's so dedicated to making something really terrifying. Somehow, he manages to pull horror out of anything and everything – up to and including electric doors. That film must have hit like a psychedelic bomb when it first got released.



THE SEVENTH SEAL 1957

USP: Bergman's mesmeric medieval meditation takes in ennui, plague and chess.

MVP: Bengt Ekerot as Death finds some surprising moments of (dark) humour amid the pervasive bleakness.

OMG: The final danse macabre.



FULL METAL JACKET 1987

USP: Kubrick recreates Vietnam in London's Docklands. MVP: R. Lee Ermey as the

appalling drill instructor Sgt. Hartman. Do you maggots understand?

OMG: Pte Pyle (Vincent D'Onofrio) finally snaps... with 7.62mm full metal jackets.



COOL HAND LUKE 1967

USP: Paul Newman does not fail to communicate his effortless cool.

MVP: George Kennedy scored a Best Supporting Actor Oscar as pugnacious prisoners' leader Dragline.

OMG: Newman's 50-eggs-in-an-hour bet.



RUSHMORE 1998

USP: Wes Anderson's home-run second film, and his first with subsequent regular Bill Murray.

MVP: Jason Schwartzman, making an astonishing debut as the likably precocious Max Fischer.

OMG: Heaven And Hell, Max's ambitious prep-school 'Nam stage play.



MILLER'S CROSSING 1990

USP: The Coens channel Dashiell Hammett in one of their best.

MVP: Jon Polito as Johnny Caspar, doggedly refusing to accept the high hat. OMG: Oh Danny boy... Albert Finney's still an artist with a Thompson.



FEAR AND LOATHING IN LAS VEGAS 1998

USP: Terry Gilliam on acid (or adrenochrome) in a glorious

collision of director and source material. MVP: A terrifying Benicio Del Toro as "fat Samoan" Dr. Gonzo.

OMG: Attempted suicide to White Rabbit.



MOON 2009

USP: Mind-bending sci-fi mystery in Duncan Jones's impressive debut.

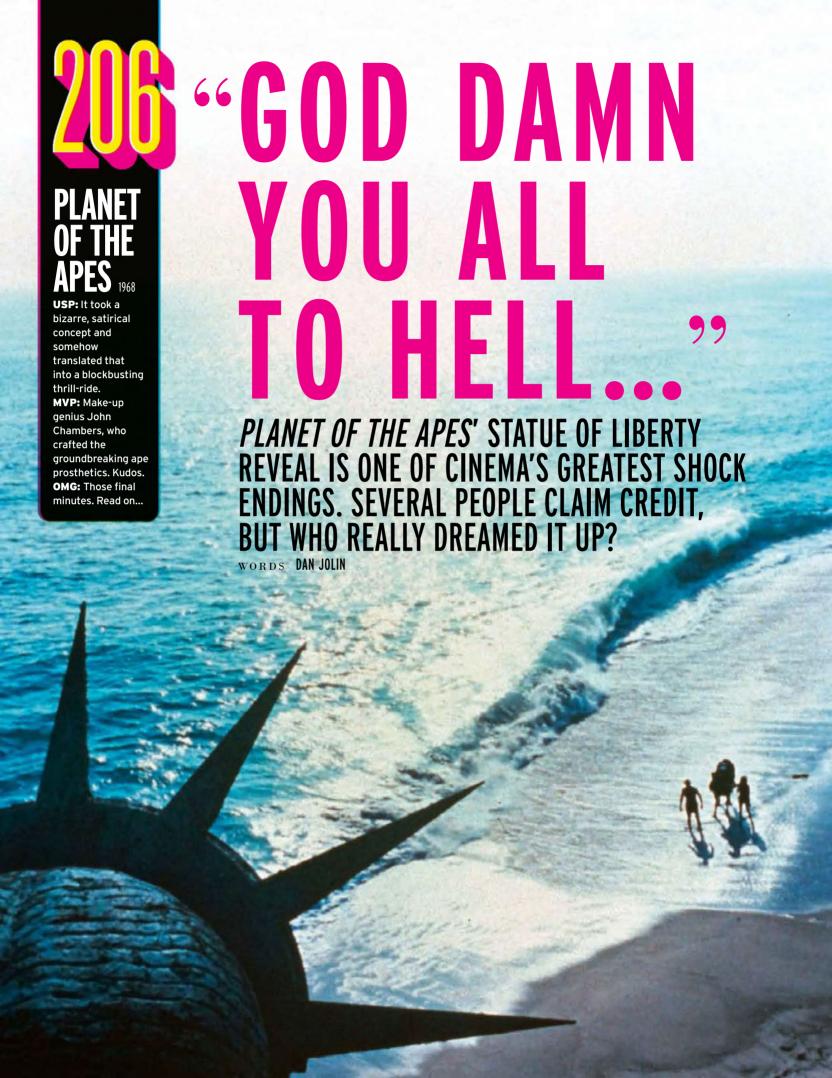
MVP: Sam Rockwell, deftly playing one character in several distinct versions. OMG: Sam finds he's rescuing himself.



LIFE IS BEAUTIFUL 1997

USP: Heart-rending World War II drama from director/star Roberto Benigni.

MVP: The young Giorgio Cantarini: wide-eyed innocence among the horror. OMG: Guido (Benigni) clowns for Joshua (Cantarini) as he's marched to his death.)





harlton Heston harboured serious doubts. The day, like many on the overrunning shoot now thankfully close to wrapping, had not been going well. His director, Franklin J. Schaffner, had ordered the construction of the Statue Of Liberty's head and torch, at half-scale, on Point Dume at the end of California's isolated, cliff-sheltered Zuma Beach. But today, on August 3, 1967, thick fog had scuppered any chance of a prompt start to shooting the statue's shocking reveal, and once the mist had finally dispersed it unveiled a busy shipping channel, crowded with hulking, shot-ruining freighters. Time hadn't eased Heston's concerns. When they eventually rolled, he still wasn't convinced.

Having stumbled upon this shattered, forlorn and rusting monument, his character, Taylor, is bludgeoned by the horrifying realisation that the "upside down civilisation" of talking apes which had been tormenting him since his rocket ship crash-landed is actually located on his own home planet, far into the future, and not some other world. Despite his misanthropy, Taylor is devastated, falling to his knees, punching the wet sand in despair. Yet the shooting script in Heston's hands merely had him gasping, "My God." Which, to Heston's ears, fell horribly flat. As the hours had dragged by, he'd been scrawling his own embellishments, and he showed them to Schaffner: "Oh my God. I'm back," it now read. "I'm home. All the time I was... We finally really did it. You maniacs! You blew it up! Damn you! GOD DAMN YOU ALL TO HELL!"

Then the argument began. You can't say "God damn" in a "family entertainment picture", worried producer Arthur P. Jacobs, who couldn't risk further denting the over-budget movie's commercial prospects with a flagrant Production Code violation. Heston was genuinely flummoxed. "It's surely acceptable in the context of the speech?" he jotted in his diary that evening. "Taylor is literally calling on God to damn the destroyers of civilisation."

As it turned out, Schaffner allowed Heston to record his version as one of many variants. And, during the edit, the actor's impassioned roar won out, undeniably helping to make the final scene of *Planet Of The Apes* one of the most impactful and memorable in cinematic history — the *ne plus ultra* of shock twist endings.

Yet it could have been even more different than the "God damn"-free version Heston had scribbled over that August morning. The script went through numerous denouements (including one

that anti-climactically saw Taylor shot dead by a gorilla sniper) before settling on the conclusion that the spoiler-wary Jacobs had code-named "Rosebud", after *Citizen Kane*'s own celebrated final reveal.

However, the truth of who truly envisioned that magnificent, Lady Liberty-revealing device is as obscured as Point Dume itself was beneath that foggy shroud.

THE MOVIE WAS A

smash, with New Yorker critic Pauline Kael warning her readers to "go see it quickly, before your friends take the edge off it by telling you all about it. They will, because it has the ingenious kind of plotting people love to talk about." But not everybody was a fan. Planet Of The Apes' creator, French novelist Pierre Boulle, was its most significant detractor. "I disliked somewhat the ending that was used," he shrugged to Cinefantastique magazine in 1972. "The critics seemed to like [it], but personally I prefer my own."

Boulle's weird, Swiftian satire winds up with its human explorer, Ulysse Mérou, escaping from the ape planet Soror, and landing back on his own world, only to discover that it too has been dominated by highly evolved apes. (An ending recreated to no great effect by Tim Burton in his awful 2001 remake.)

Along with so much else in Boulle's book — its hi-tech ape civilisation, its message-in-a-bottle framing narrative (with its own twist), the fact that its human characters are perpetually nude — this was rejected.

The idea that Ulysse, renamed Thomas before he became Taylor, should discover the apes' world is our own originated in an act of self-plagiarism by writer Rod Serling. The man behind *The Twilight* Zone had been brought on to adapt Boulle's novel by Jacobs and newly hired director Blake Edwards (yes, the man behind the Pink Panther movies) while the project rested at Warner Bros. in 1964. Four years earlier, Serling had written a Twilight Zone episode titled I Shot An Arrow Into The Air, in which a group of desperate astronauts belatedly learn the mystery asteroid they're stuck on was their own dear terra firma all along. Combining that with Boulle's own concept of time dilation, he felt he could provide an improved twist ending which also fed into contemporary Cold War concerns about mutual nuclear annihilation. In Serling's first draft for Warner Bros., the big reveal comes when, during that fateful visit to the archaeological dig site in the apes' Forbidden Zone, Thomas happens upon a US Air Force film reel which depicts >



a nuclear explosion. "This is Earth," gasps Thomas.

Jacobs and Edwards approved of the new twist but felt, quite rightly, that it sorely lacked visual impact. Before he was replaced by other writers, Serling would turn in more than 30 further drafts.

WAS IT SERLING'S

idea to replace his first draft's film canister with the blackened torch of Lady Liberty? Serling himself told *Cinefantastique*'s Dale Winogura in 1972 that, "I always believed that was my idea." Although he doesn't sound as certain as one might expect. A later Serling draft presents Thomas espying the statue's "GIANT METAL ARM" through the window of an ape helicopter, but there have been other claims staked to the insertion of that powerful symbol. One of which was driven into the soil by Arthur P. Jacobs himself.

A former publicist, Jacobs (Apjac to his pals) was a savvy, well-connected indie producer and a *chutzpah*-imbued showman-salesman who could talk the hind legs of a donkey into thinking they were the forelegs.

Without his front, persistence and sheer hucksterism, *Apes* would never have been green-lit. And, if you believe Jacobs, without him it also never would have had that ending.

Frustrated by the problems with Serling's "predictable" drafts, Jacobs and Edwards had one day retired to Burbank's Yugo Kosherama delicatessen, just across the road from the Warner Bros. lot. As the pair chewed on their sandwiches, Jacobs's eyes lit up. "What if..." Jacobs ventured, "what if he was on Earth the whole time and doesn't know it, and the audience doesn't know it?"

"That's terrific!" spluttered Edwards. "Let's get a hold of Rod."

The pair called for the cheque, then, as they were bustling out, their eyes settled upon a picture of the Statue Of Liberty which had long graced the deli's wall. They



"IT'S A LIE! JACOBS HAD NOTHING TO DO WITH THE STATUE OF LIBERTY!" BLAKE EDWARDS

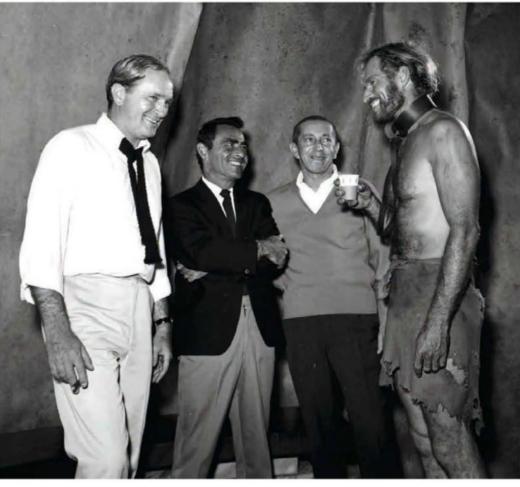
turned to each other and simultaneously said: "Rosebud."

"If we'd never had lunch in that delicatessen," Jacobs insisted to Dale Winogura, "I doubt that we would have had the Statue Of Liberty at the end of the picture. I sent the finished script to Boulle, and he wrote back saying he thought it was more inventive than his own ending..."

Which is all clearly horseshit. Jacobs here cast himself not only as the man who (alongside Edwards) inserted the statue, but also who somehow moved the story to a future Earth after Serling had already established that device in his initial draft.

Decades later, in 2001, Edwards would





Far left: Cast and crew prepare at the troublesome Zuma Beach location.

Main: Constructing the scaffolding for the iconic Statue Of Liberty reveal.

Above: Franklin J. Schaffner, Rod Serling, Arthur P. Jacobs and Charlton Heston catch up while filming.

splutter that this story was "the biggest...
most elaborate... lie that could be made!
He had nothing to do with the Statue
Of Liberty." Although Edwards himself
did, he insisted, play a pivotal role.

BLAKE EDWARDS'S

involvement with *Planet Of The Apes* was brief, but his role as a key player in the movie's genesis shouldn't be overlooked. Before Warner Bros. ditched the project due to unfeasible costings (a decision which led to Edwards's own resignation), the director strove to coalesce a strong vision of the apes' civilisation — even if it would ultimately be rejected in favour of

screenwriter Michael Wilson, director Franklin J. Schaffner and production designer William Creber's formation of a rather more primitive (and therefore cost-effective) ape world.

And it is Edwards who perhaps holds the solution to this little enigma. When interviewed by writer Brian Pendreigh 13 years ago, Edwards surprisingly stated the Liberty reveal "originated between myself and an artist called Don Peters. If I had to give anybody most of the credit, as I recall, it was pretty much Don."

Peters is a little-known screenwriter and artist who had worked with Edwards on *The Great Race*, and was hired by Jacobs to help sell the film to studios through an impressive concept look-book (impressive enough to convince Chuck Heston to don that loincloth).

Working with Jacobs, Peters had come up with more than 100 paintings based on Serling's early scripts, which furnished the apes with bubble-domed tanks and Sikorsky-like choppers. None of which made the finished picture, of course, but among them there were, indeed, images of the Statue Of Liberty's head, torch and shoulders — part covered in scaffolding, alongside a digger, a car and a helicopter.

Pendreigh tracked Peters down to elicit the only on-record comment he's given on the matter: "It was my idea," he said. "At least three of the paintings I did were the Statue Of Liberty." But unlike Jacobs, Peters was no glory hog. "I never asked for credits," he shrugged.

They say that, just as failure is an orphan, success has many fathers. And the success of *Planet Of The Apes* was massive, due in no small part to the sheer psychological heft that ending exerted on an American society which, at the time, was tearing itself apart. Amid widespread civil unrest and flag-burning protests against the Vietnam War, it suddenly didn't seem like such an out-there fantasy that the country's most potent symbol should one day wind up slumped amid a crazy society of humanity-hating brutes.

It is unlikely that Peters was the sole conjurer of that stunning final image. Serling, Edwards and, yes, even pinch-ofsalt Jacobs all contributed to its presence. Then, of course, there was Heston's addition — after all, as Taylor, he had to sell the moment through his reaction. And finally, we shouldn't forget Schaffner, nor his editor Hugh S. Fowler. For it was their decision to hold on Lady Liberty (actually a painting by Fox's chief matte artist Emil Kosa Jr.) for 10, full, agonising seconds before the screen fades to black, leaving only the desolate sound of the crashing tide — that unending, remorseless force of erosion.



LET THE RIGHT One in 2008

USP: Vampires. But, y'know... for Swedes.

MVP: Director Tomas Alfredson, master of meticulous pacing.

OMG: The pool scene. No running, piddling or beheading allowed.



LES MISÉRABLES 2012

USP: Tom Hooper's allsinging misery-fest.

MVP: Roger Davison, the on-set pianist, whose live playing fuelled the fully committed performances.

OMG: Anne Hathaway's *I Dreamed*A Dream – better than Susan Boyle.



PRINCESS MONONOKE 1997

USP: Hayao Miyazaki's gorgeous, surreal paean to environmentalism.

MVP: Neil Gaiman, who translated the screenplay into English, thereby helping spread the Ghibli love worldwide.

OMG: The finale, with so many body parts mutating it's almost Cronenbergian.



LITTLE MISS SUNSHINE 2006

USP: Sunshine by name, sunshine by nature – this indie comedy is pure joy.

MVP: Alan Arkin, who bagged an Oscar as the irascible grandfather.

OMG: Silent son Paul Dano realises he can't be a pilot, and freaks out.



PLATOON 1986

USP: Oliver Stone goes back to Vietnam and chronicles the loss of America's innocence.

MVP: Dale Dye, the boot-camp instructor who whipped the actors into shape.

OMG: Barber's *Adagio For Strings* soars, Willem Dafoe adopts a Jesus Christ pose.



BEN-HUR 1959

USP: Biblical tale so huge, even God might think it OTT. **MVP:** Charlton Heston.

grimacing for all he's worth.

OMG: The legendary and lengthy chariot race. The epitome of epic.



THE LIVES OF OTHERS 2006

USP: Extraordinary thriller about love and life under the microscope in East Germany.

MVP: Ulrich Mühe – who died before the film was released – as the compassionate Stasi.

OMG: The search for the hidden typewriter. Tension at its finest.



THE FOUNTAIN 2006

USP: Darren Aronofsky's *Holy Grail* AND *The Meaning Of Life*. **MVP:** DP Matthew Libatique,

who gives the sprawl – and three separate timelines – a distinct identity. **OMG:** A bald Hugh Jackman approaches the tree of life in a ship made out of a bubble. Death is the road to awe, indeed.



SYNECDOCHE, NEW YORK 2008

USP: Charlie Kaufman bakes another batch of brain-noodles.

MVP: The late, great Philip Seymour Hoffman, bringing humanity to a film that could have drowned in weird. **OMG:** The funeral monologue.



AN AMERICAN WEREWOLF IN LONDON 1981

USP: John Landis's horrorcomedy skimps on neither.

MVP: Rick Baker. The transformation scene is still the one to beat.

OMG: That transformation.



8 1/2 1963

USP: So much more than a movie about movies, Federico Fellini's classic is art about art.

MVP: Marcello Mastroianni, mesmerising as Fellini's alter-ego.

OMG: The oppression of the opening dream sequence – setting the tone.



THE SOUND OF MUSIC 1965

USP: Nazis! Nuns! Tunes! **MVP:** Julie Andrews, the definitive answer to the

question, "How do you solve a problem like Maria?"

OMG: The glorious opening shot.



FAVOURITE EXOTIC SETTINGS



FIELD OF DREAMS 1989

USP: If Kevin Costner builds it, they will come. And you will cry. **MVP:** Costner, at the height of his

USP: The original high school

musical. (Actors of appropriate

Gary Cooper powers.

OMG: When the ghost players first emerge through the grass onto the field.

POINT BREAK 1991

of testosterone.

go - a genre previously thought the

OMG: Keanu fires his gun in the air and goes aaaaaaaaargh.

GREASE 1978

age need not apply.)

MVP: Frankie Valli, whose title track

ensures the film hits the ground running.

OMG: Olivia Newton-John leathers up for

You're The One That I Want, while

Travolta's voice shatters glass.

domain of men.

USP: Young, dumb and full

MVP: Kathryn Bigelow,

grabbing by the balls – and refusing to let



KICK-ASS 2010

USP: Matthew Vaughn has his superhero cake and eats it. **MVP:** Chloë Grace Moretz,

dropping bad guys and C-bombs.

OMG: Nic Cage's Big Daddy shows off as he takes out a warehouse of villains.



PRISON-5





SUNSET BLVD. 1950

USP: Billy Wilder's acerbic look at fading power and glory.

MVP: Wilder, Charles Brackett and D.M. Marshman Jr., writers of the

greatest movie about movies.

OMG: "I'm ready for my close-up,

Mr. DeMille..."

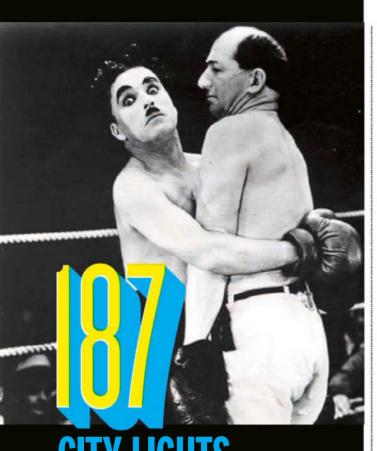


STAR TREK 2009

USP: An admirable enterprise that gave reboots a good name. **MVP:** April Webster and Alyssa

Weisberg, the casting directors who saw Trekkin' potential in Pine, Quinto and co..

OMG: Kirk's dad (Chris Hemsworth) sacrifices himself to save his son.



EMPIRE'S SIMON BRAUND ON WHY CHARLIE CHAPLIN'S EVERGREEN COMEDY SHOWCASES THE LITTLE TRAMP'S GREATEST ACTING WORK

IN 1949, WRITER JAMES AGEE, AN AVOWED DEVOTEE OF SILENT comedy but not a man prone to hyperbole, described the final scene of Chaplin's *City Lights* as "the greatest single piece of acting ever committed to celluloid". Admittedly, Brando had yet to make his entrance and *Raging Bull* would not be released until 25 years after Agee's death. But it is still an extraordinary assertion. Surely silent comedies are revered for their slapstick, stunts and epic pie fights rather than their fine performances?

Not so in Chaplin's case. No-one's slapstick was more exquisitely timed (see the balletic prize-fight sequence here), but he could also convey tremendous poignancy, and never more so than in *City Lights*, his masterpiece.

"YOU'LL BE SURPRISED AT HOW MOVING IT IS."

Plot-wise, it sounds like sentimental piffle of the highest order — the Little Tramp falls in love with a blind flower girl who mistakes him for a millionaire. But it is so appealingly played by Chaplin and co-star Virginia Cherrill, and so perfectly leavened with matchless physical comedy, that when the final scene does steal up on you, you'll be surprised at how genuinely moving it is.

Chaplin continued to make silent films well into the sound era, a lone holdout thanks to his artistry and immense popularity. His attitude to talkies was scathing. "They are ruining the great beauty of silence," he said. "It's beauty that matters in pictures — nothing else." Watching City Lights, you'd hesitate to disagree.

TOP GUN 1986

USP: Indisputable proof of the need for speed.

MVP: It made Cruise a star, but Tony Scott – and that orange filter – made the whole damn thing look good.

OMG: The tragic loss of Deadmeat – sorry, Goose.

85

THE FIFTH ELEMENT 1997

USP: The future is bright, the future is Besson. The future is bonkers.

MVP: Milla Jovovich, so beguiling as unstoppable killing-machine-in-anoutfit-to-make-Cher-blush Leeloo.

OMG: Chris Tucker shows up. The hair, the voice, the everything.



PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK PEARL 2003

USP: A rollercoaster ride. Almost literally.

MVP: It can only be Johnny Depp. Captain Jack Sparrow remains a dotty delight.

OMG: The Black Pearl attacks.



CAPTAIN AMERICA: THE WINTER SOLDIER 2014

USP: *Three Days Of The Condor.* With superheroes.

MVP: Chris Evans, able to sell innate decency without ever being dull.

OMG: The elevator fight. Twelve men enter, one man leaves. Spectacularly.



82

SIN CITY 2005

USP: Film noir with a modern twist. Like Heston Blumenthal hard-boiling an egg.

MVP: Frank Miller may be co-director, but this is Robert Rodriguez's baby.

OMG: Benicio Del Toro's talking corpse, guest-directed by Quentin Tarantino.



THE GREAT ESCAPE 1963

USP: The mother of all POW movies, held in such affection, most forget the bummer ending.

MVP: Elmer Bernstein for his fence-jumping theme.

OMG: "Thanks." With one misplaced word, Gordon Jackson gives up the jig.



SILVER LININGS PLAYBOOK 2012

USP: A rom-com about mental illness that treads a fine line.

MVP: The Oscar-winning

Jennifer Lawrence, contrary, sassy and bewitching.

OMG: Robert De Niro and Lawrence argue about stats. 100 per cent enjoyable.



INDIANA JONES AND THE TEMPLE OF DOOM 1984

USP: The dark heart of Indiana Jones exposed.

MVP: It has to be the man in the hat, Harrison Ford.

OMG: The opening set-piece at Club Obi Wan.



DAZED AND CONFUSED 1993

USP: Richard Linklater's dazzling love letter to youth. MVP: "Alright alright alright"...

Matthew McConaughey blazes a trail as the ageing sad/cool slacker, Wooderson.

OMG: The keg party sequence.



DOWNFALL 2004

USP: Hitler's final days captured in grim detail. Not a knockabout sex comedy.

MVP: Bruno Ganz is a revelation, depriving Hitler of iconic power by portraying him as a broken, confused old man.

OMG: The scene that launched a thousand memes – Hitler's bunker rant.



BUTCH CASSIDY AND THE SUNDANCE KID 1969

USP: Two of the greatest outlaws, played by two of

the greatest movie stars.

MVP: Burt Bacharach and Hal David for Raindrops Keep Fallin' On My Head.

OMG: The end, from siege to banter to freeze-frame. Effortlessly iconic.



DR STRANGELOVE OR: HOW I LEARNED TO STOP WORRYING AND LOVE THE BOMB 1964

USP: War IS a laughing matter.

MVP: Peter Sellers, for playing everyone. **OMG:** The final montage. Vera Lynn soundtracks the end of the world.

BRAVEHEART

1995

USP: Historical epics were struggling, but Mel Gibson defied the trend and hit big with his second directorial effort, so mythically potent the Scots erected a Wallace statue that looked like him.

MVP: Cinematographer John Toll, for really getting in there with the raging battle scenes.

OMG: "Hold... Hold... Hold..." *Et voilà*: horse kebabs!

FREEDOM FIGHTERS

TWO DECADES ON, MEL GIBSON AND CREW RELATE THE HISTORY OF THEIR MYTH-MAKING BATTLE EPIC BRAVEHEART WORDS OWEN WILLIAMS



y the mid-1990s, Mel Gibson's career had gone stratospheric thanks to justly famous turns as our own apocalyptic road warrior, an on-the-edge US cop, and even Shakespeare's Danish prince. But it was the unlikely form of a Scottish folk hero that took him to the Academy Awards, winning Best Picture and Director among its five Oscars. "William Wallace wasn't that well chronicled," Gibson tells *Empire*, interviewed exclusively alongside other *Braveheart* cast and crew. "That gave us a lot of leeway..."

PREHISTORY

Randall Wallace (writer): I first came across William Wallace as a statue at Edinburgh Castle. I asked the guard who it was. He said, "He's our greatest hero!" I elbowed my wife and said, "Greatest hero, honey! Wallace!" I had made a decision to write what I wanted to see, not what I thought Hollywood wanted to buy. Braveheart came out of that principle, and it was the breakthrough of my career.

Alan Ladd Jr. (producer): I liked the script very much. I gave it to Mel Gibson, but he said he couldn't do it, and I forgot about it. Then one day I got a call from Mel asking what I'd done with it. I said, "Nothing!"

Mel Gibson (director, producer, William Wallace): It was given to me initially as a project to just act in, but it just kept asserting itself in my thoughts. Life was jumping; my career was really hopping. There was a lot of noise, so it was those quiet moments when I could focus that *Braveheart* was like a radio coming into reception. I'd just be lying in bed constructing shot lists for it before I went to sleep. It was like someone had come up to me with a big fish and slapped me across the face with it and said, "You have to direct this." But it took a couple of years for that penny to drop.

Brendan Gleeson (Hamish): Mel told me afterwards that he'd been interested in doing a script about the Vikings, but there's a certain detachment in that Nordic temperament that I think he found difficult to make the bridge with. I think he saw Scotland as nearly Viking country, but not quite.

Gibson: It was the size and the mythic aspect of the William Wallace story that hooked me. Wallace made the ultimate sacrifice for his beliefs, I guess, and those kinds of characters are fascinating to me. They inspire us to be better than we are. Ladd: I always thought Mel was a person you could believe as a leader. He had that quality. He was always the first choice. Plus having him attached certainly got it made. He was a very big star right then.

Wallace: I had never worked with anyone of his stature. I'm a cussing man and a brawler, but I'm also a praying man, if that's not a contradiction. I prayed that I wouldn't just kiss Mel Gibson's ass. Within a few minutes of meeting him I was pounding on the table saying, "Look, here's the way it is! This movie says if you're faithful to your heart, even if they cut it out of your chest, you will prevail. That's the movie I want my sons to see. If you want to make that movie, I'm your man. If you don't, get outta here. Life's too short!" We left, and my phone rang in the car, and my agent said, "What the hell did you say?" I started apologising, and he said, "No, the head of the studio just called and said he wants to double your deal!"

GATHERING THE CLANS

Gibson: Everyone cast themselves, really. I have this peculiar thing where I never make anybody read. I've been subjected to that as an actor myself, and I hate it. I just like to get people in a room and eyeball them. After you've talked for 15 minutes you just know. Jimmy Cosmo (Campbell) was immediate, and Brendan, of course.



Gleeson: We laughed a good bit, and we seemed to share a sense of humour, and a notion of the way history can be exciting. We talked about history being written by the winners, and how a lot of history, especially Irish and Scottish history, is peppered with defeat, and how to make a movie that doesn't become relentlessly downbeat. I think he genuinely wanted to have a gang that was a bit of a laugh. He said, "I was thinking of offering it to you." I said, "Ah well, I'm thinking of accepting it then."

Gibson: As a kid I'd seen Patrick McGoohan on things like *The Prisoner* and *Danger Man*. I'd heard stories that he was kind of reclusive, but he was living in LA, so I made the contact and we had lunch. I asked him if he'd be interested in playing Edward I, and he just laughed at me. I asked him if he liked the character and he said, "He's diabolical." So he wanted to do it.

Tom Sanders (production designer): I met Mel on *Maverick*. One day he goes, "Hey, would you like to do something with a lot of nitty-gritty?" I was in Scotland on Mel's money before the studio even okayed us: they green-lit the film after we started. We were all flying by the seat of our pants. We were young and crazy! Well, young-ish.

John Toll (director of photography): I'd done a commercially unsuccessful film about yacht-racing called *Wind*, and I'd done *Legends Of The Fall*, which had not been released yet. I couldn't figure out why I was getting this call. I think Mel had seen *Wind*, which is a lot of very active handheld camerawork.

Gibson: I was fortunate to find all these talented people. I had a great first AD called David Tomblin, who had about 50 years' experience in film. He'd done *Gandhi* and *Barry Lyndon*. He was phenomenal. I had the benefit of his logistical prowess. We didn't get on that well, but his experience was undeniable.

Toll: I think that David thought Mel would need more help, and started making decisions that Mel didn't necessarily go along with. It wasn't like he was trying to take over. I think he just didn't want to bother Mel. Essentially you invent the process every time you do a new film, because nobody works the same way. It took a



Mel Gibson's William Wallace dons the now iconic blue war paint as he prepares for battle. couple of people a couple of weeks to find that space, but things went really well after that, and David was fantastic.

Gibson: I did a little bit of work on the accent with a coach, but basically we were up in Fort William surrounded by this cast, and talking to those people is a lesson in itself. I couldn't even understand Tommy Flanagan (Morrison). I'd say to him, "You need fucking subtitles."

Gleeson: I had an hour with a dialogue coach, but Jimmy Cosmo and people like that were around and very helpful and told me I was rubbish.

INTO BATTLE

Toll: The first action sequence we did was in the village after Catherine McCormack is killed. Mel had previously discussed with us all the type of action he envisioned for the film — he'd mentioned *Chimes At Midnight*, *Kagemusha*, *Ran* and a '60s BBC film by Peter Watkins called *The Battle Of Culloden* — but we hadn't rehearsed anything or seen any demonstration. So we started the fight and Mel pulls the thing out and smashes the guy



in the head, the horse falls down, the guy's leg gets chopped off... We'd been hearing the words, now we knew what we were talking about! It was really visceral, but it was fun. It was as much fun as you can have beating people to death.

Gibson: The thing I wanted out of the battle sequences was clarity. I've seen a lot of these battle movies and they just turn into mush. I broke it down to archers and horses and handto-hand and who had the high ground and the low ground, everybody was clearly delineated, even though it was often the same bunch of people playing different parts. We had the guys from the Irish army, and one day they were all dressed like Scots and the next day they'd be English. I think there's a scene where somebody actually kills himself.

Toll: There were a lot of handheld cameras in the battle scenes. We were right in there. We just got more and more active. The Panavision film cameras were much lighter in weight than the high-end digital cameras now. The closer you got, the better it looked. We'd start a scene and cue a horse, and we could get within a foot of where the horse was going to fall and know we'd be fine. There were plenty of near misses, but we got used to it!

Gibson: No-one got hurt. We helped the guys all understand how the camera saw things, so they didn't need to make contact with one another. They all got it. I think there was a broken ankle and a hangnail and a busted nose, and that was it, for all those days.

"THERE WAS A HORSE THAT NEARLY KILLED ME - SO I FIRED HIM." MEL GIBSON

Filming the epic Battle Of Falkirk. Gleeson: We worked with a lot of great stunt people. You'd practise and practise these moves that had a certain grace to them, and then you'd see them in the battle and it'd be half -a-second flat. Mel's violence was very specific. There was a theatricality to it, but there was no hiding the nature of it either. When we were faced with the horses actually coming at us, there was no question of trying to "act". The only thing you could do in the face of what felt like that completely uncontrollable madness was to just bellow and hold your ground.

Gibson: The animal rights people accused us of doing things with horses we shouldn't be doing. It was kind of flattering. I had to show them some behind-the-scenes footage. We constructed these dummy horses on air jacks that you could do awful things to. So that was cool!

Gleeson: There was a particular charge where a mad, rogue horse decided he'd do a runner right across the front line, which could have caused mayhem. I think it belonged to some guy from Wexford [*Ireland*] who'd just been drafted in because they were using hundreds of horses. Tony Smart, who was the wrangler, told him he was sacked and not to appear on set again. Later that evening this guy came back with the horse and said to Tony that the horse wanted to apologise [*laughs*]. There were some funny characters on that movie.

Gibson: There was another horse that nearly killed me, so I fired him, too. He had a good trick where he did this whole rear-up thing, but he'd also fall backwards, which is a problem if you've fallen off first and you're behind him. He did that to me. It's actually on film; I must find the footage! My stunt double [Mic Rodgers] ran in and pulled me out of the way just as the horse fell.

Toll: You believe *Braveheart* because it's real! There are, like, three digital effects shots in the entire movie, and they're just to multiply the armies in wide shots. There's one part of the sequence in Falkirk where the English soldiers shoot flaming arrows, and Mel's wounded and he gets on a horse and has



HOW BRAVEHEART'S MAKERS HANDLED THE FACTS

"THERE'S SCANT HISTORICAL RECORD," EXPLAINS MEL GIBSON OF THE significant narrative liberties taken in Braveheart. "Blind Harry [15th-century author of epic poem The Wallace] was fanciful and kicked it up to the mythic level, but if you're looking for a complete compendium of the real life of William Wallace, you're not going to find one."

For screenwriter Randall Wallace, the story was more important than the meagre historical record, to the extent that the research came second. "My approach infuriates the professors and the purists," he chuckles. "I didn't know if they used longbows or crossbows, but what I knew was that they had courage. Blind Harry had an encounter between William Wallace and the wife of Edward I, but I thought the story was richer if she was the wife of Edward II, even though I knew she was far too young. To me, if you quibble over those details, you're not seeing the movie."

Production designer Tom Sanders recalls wrestling with the script's details: "William Wallace's village had, like, two-storey houses and Tudor windows. What we would have seen was dynamic, but not accurate at all." He decided to pitch the film's look too early rather than too late. "Braveheart was, I guess, 13th century, but I wanted it to look 11th century. I used the Bayeux Tapestry a lot for reference.'

"Should we put a disclaimer at the start of everything saying, 'Warning! This is only a movie!'?" asks Randall Wallace. "The audience understands that."

One of the movie's many savage battle scenes. Don't worry - the horse is fine.

to gallop away. And it's Mel and there's fire, and it's like, that's really happening.

Gibson: I felt like I'd revived a thing that had been left behind. How many films did we see after where two big groups come together and clash? But we had no digital effects. It was BCG.

AFTERMATH

Gibson: I was pleased with it, but then you're so close. You're like the proud parent. I've thought about an extended version, and gone back and looked at the first cut, but I don't think I want to put it out there. It's like when I was watching the *Apocalypse* Now: Redux version. They took the right scenes out of that one. Sanders: It was my first job overseas, and I like to have that little fear factor involved on a project, like, "Can I actually do this?" We all had that fear factor on Braveheart, but none of us were going to be beaten! It was one of the best experiences I've ever had on a film.

Gleeson: I went over to LA to see a screening, and I was staggered by it. I heard that Patrick McGoohan had slipped in and had left again as the credits were going, and I told Ian Bannen [The Leper] I was disappointed that I'd missed him. He said, "Well, even if you hadn't, I don't think you'd have been any further down the road." McGoohan was totally as enigmatic as he was reputed to be.

Toll: Imagine it: the picture, the director, my future wife [make-up artist Lois Burwell and me, all go home with an Oscar on the same night. Fantastic. Half the nervousness of the evening is that you might have to get up there and say something in front of a billion people.

Gibson: I haven't seen it for a while. Maybe I should watch it. My sense of it is that it's aged well. It still works and doesn't look outmoded. In fact, it's kind of different. We did things that were kind of amazing.)



May the Force be with you always...



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BOYHOOD 2014

USP: Shot over 12 years, a fact/fiction float through 12 years in the life of one boy, in his hood.

MVP: Writer-director-conceiver Richard Linklater corrals an ambitious production. **OMG:** Lead actor Ellar Coltrane grows up before our eyes – on camera.

THE SEARCHERS 1956
USP: John Ford's best Western
– rich, exciting, complex.
MVP: John Wayne as Ethan

Edwards. A towering performance that can bring grown men to tears.

OMG: Framed by a door, Edwards walks away from the homestead and normality.

THE RAID 2011
USP: The most brutal action flick of the new century.
MVP: Fight choreographers
Iko Uwais and Yayan Ruhian.

OMG: Rama dives out of a window, falls three storeys, still fighting a bad guy.



EDWARD SCISSORHANDS 1990

USP: A magical modern fairy tale, defining the term "Burtonesque".

MVP: Composer Danny Elfman, whose music is off beam and heartfelt, all at the same time.

OMG: Scissorhands does topiary!



CLERKS 1994

USP: A knowing love letter to menial work and shooting the shit. Essential indie cinema.

MVP: Writer-director-Silent Bob Kevin Smith. He likes *Star Wars*, you know.

OMG: "In a row?"



THE LAST OF THE MOHICANS 1992

USP: Michael Mann does the French-Indian war. Epic and swoonsome.

MVP: Madeleine Stowe, who gives the best female performance in any Mann film. She is both love interest and real human being.

OMG: "I will find you!"



MONTY PY HOLY GRA

MONTY PYTHON AND THE HOLY GRAIL 1975

USP: The Pythons take a chaotic hike through Arthurian

legend. And there was much rejoicing. **MVP:** Graham Chapman carries the film as a pompous, befuddled and exasperated King Arthur.

OMG: "It's just a flesh wound."



LA GUARDIANS OF THE GALAXY

2014

USP: Ragtag bunch of outlaw misfits are charged with

guarding the, well, galaxy.

MVP: Parks and Recreation-er Chris Pratt owns as Most Unlikely Action Hero. **OMG:** Lil' Groot grooves to The Jackson 5.



THE DEER HUNTER 1978

USP: Cimino's epic Vietnam flick is also a telling portrait of friendships and America.

MVP: Christopher Walken, who took home an Oscar for Best Supporting Actor.

OMG: The Russian roulette sequence is emotionally shattering.



THE THIN RED LINE 1998

USP: Mesmerising World War II drama from Terrence Malick, hefting an extraordinary cast.

MVP: Malick himself, returning to directing after a 20-year hiatus.

OMG: Discovering dead soldiers in the whispering grass.



HER 2013

USP: Spike Jonze's intimate drama of a man and his OS. **MVP:** Scarlett Johansson,

creating a tangible presence and a

fully-fleshed character with her voice only. **OMG:** Brian Cox's sudden arrival as decades-dead philosopher Alan Watts.



SHAUN OF THE DEAD 2004

USP: Perfect zom-com from the team that created *Spaced*.

MVP: Simon Pegg, wielding cricket bats and Molotov cocktails with

panicked élan. **OMG:** "Batman soundtrack?" "Throw it."



A MATTER OF LIFE AND DEATH

EMPIRE'S DAMON WISE ON WHY POWELL AND PRESSBURGER'S ROMANTIC FANTASY IS ONE OF BRITISH CINEMA'S PROUDEST ACHIEVEMENTS

COMMISSIONED TO EASE ANGLO-AMERICAN RELATIONS AFTER WORLD

War II, this literally delirious romantic comedy far outlived its purpose to become one of the most profound films of all time. Written and directed by the great Michael Powell and Emeric Pressburger, A Matter Of Life And Death concerns borrowed time, telling the story of RAF man Peter Carter (David Niven) who cheats death in a burning plane by disappearing into the fog when his spirit guide (Marius Goring) comes to collect him. Carter's case goes right to the top, making him the subject of a celestial court case exactly as he goes under the knife on Earth to treat his apparently insane ramblings about the sweet hereafter.

This push-and-pull between the mundane and the spiritual is the crux of the film, with Carter's counsel arguing that his subsequent love affair with a US radio operator (Kim Hunter)

"REMAINS POTENT FOR ITS EMOTIONAL RESONANCE."

has changed the balance of his fate, thus making the case for clemency. A *Final Destination* in reverse, this film not only remains potent for its emotional resonance, it also perversely contrasts this life and the afterlife by presenting the latter in monochrome and the former in gorgeous 3 Strip Technicolor. That it does so without abject sentiment is the film's towering achievement, tackling life's most serious subjects with tenderness, humour and subtlety, all under the false flag of the great British stiff upper lip.

CASINO ROYALE 2006

USP: Bond Begins, in Martin Campbell's radical reboot. MVP: Daniel Craig, silencing the

naysayers with a Bond that could go toe-to-toe with Connery's.

OMG: "You must have thought I was bluffing, Mr. Bond."



FROZEN 2013

USP: Disney's funny, irreverent take on The Snow Queen.

MVP: Josh Gad's summersmitten comedy snowman, Olaf.

OMG: Elsa's lung-busting, Oscar-winning, empowering musical number Let It Go.



THE ASSASSINATION OF JESSE JAMES BY THE COWARD **ROBERT FORD** 2007

USP: Maiestic slow-burn Western drama by our Andrew Dominik. MVP: Cinematographer Roger Deakins, whose every frame in the film is a

meticulously conceived work of art. **OMG:** The night train lit by lanterns.



BEAUTY AND THE BEAST 1991

USP: Threw the Disney comeback into full swing, with some amazing visuals.

MVP: Directors Gary Trousdale and Kirk Wise, who rescued an enduring classic from the jaws of a troubled development. **OMG:** Showstopper Be Our Guest.



AMERICAN PSYCHO 2000

USP: Mary Harron makes an impressive stab at Bret Easton Ellis's 'unfilmable' novel.

MVP: Christian Bale, nailing the comedy amid the considerable violence.

OMG: Axe-murdering to the strains of Huey Lewis And The News.



FLYING HIGH 1980

USP: Thick-and-fast disasterspoof tomfoolery from Zucker/ Abrahams/Zucker.

MVP: Peter Graves as the pilot whose reveries hint at an intriguing history. **OMG:** Inflatable autopilot Otto receives some TLC from Julie Hagerty.



HOW MANY FILMS FEATURED...



GANGSTERS 33



NAZIS 17





SERIAL KILLERS 13



USP: A moving and heartfelt love letter to cinema from director Giuseppe Tornatore.

MVP: Philippe Noiret as the inspirational projectionist. Alfredo! Alfredo!

AMERICAN HISTORY X 1998

USP: Disturbing neo-Nazi drama from a maverick first-time director.

MVP: Edward Norton, confidently walking the difficult line from monstrous thug to sympathetic, reformed antihero. **OMG:** The curb stomp.



WATCHMEN 2009

USP: Zack Snyder cracks an adaptation of Alan Moore's graphic novel thought by many

to be impossible. They were wrong. MVP: Jackie Earle Haley as contradictory idealistic sociopath vigilante Rorschach. **OMG:** "I'm not locked in here with you. You're locked in here with me!"



HARRY POTTER AND THE DEATHLY HALLOWS: **PART II** 2011

USP: David Yates brings the whole magical saga to its rousing, surprising, thrilling conclusion.

MVP: Yates, who took decisive creative ownership of the franchise's second half. **OMG:** Neville Longbottom steps up.



WHEN HARRY MET SALLY... 1989

USP: Rob Reiner nails one of cinema's greatest rom-coms.

MVP: Nora Ephron's screenplay is witty, smart and psychologically on-themoney, relationship-wise.

OMG: "I'll have what she's having..."



UNFORGIVEN 1992

USP: Clint Eastwood's elegiac final word on the Western. It's an artful and dignified farewell.

MVP: Eastwood, channelling the characters and directors who gave him his career, ending a personal era.

OMG: Bill Munny's final gunfight.



CINEMA PARADISO 1988

OMG: Nitrate nightmare: the Cinema Paradiso goes up in flames.



THE SOCIAL NETWORK 2010 **USP:** David Fincher's morbidly

fascinating drama, fashioning a classical tragicomedy from the

creation of Facebook, Like.

MVP: Armie Hammer in a challenging dual role as put-upon twins The Winklevi.

OMG: The Henley Regatta boat race, scored to a collision of Reznor and Grieg.



TOY STORY 3 2010

USP: Pixar's touching farewell to Woody and Buzz masterfully juggles pathos, tenderness and

knockabout comedy. Again.

MVP: Michael Arndt, for his note-perfect and justifiably garlanded screenplay. **OMG:** The gang join hands in the face of (seemingly) certain death.



WHIPLASH 2014

USP: Aspiring jazz drummer (Miles Teller) is refined abusively by Fletcher (J.K. Simmons).

MVP: Teller brings the thunder but Simmons is unrelenting lightning. **OMG:** Blistering finale that channels

Duelling Banjos via bleeding brinkmanship.



USP: Bogan comedy version of It's A Wonderful Life. Strewth. MVP: Before Chopper, Eric Bana

was a trakky-dakked kickboxing goofball. **OMG:** Kerrigan Vs. The Man. It's the vibe.



CHILDREN OF MEN 2006

USP: Alfonso Cuarón's intelligent and action-packed dystopian sci-fi, criminally

underrated on release. MVP: The scrum of screenwriters (five!)

who vastly bettered P.D. James's novel. **OMG:** Julianne Moore's early exit.



DAWN OF THE DEAD 1978

USP: Romero builds on his grainy original template for an eviscerating satire.

MVP: Tom Savini, whose imagination is seemingly limitless when it comes to zombie gore FX.

OMG: Roger slowly rises from the dead.

AI RO

ZULU 1964

USP: Colonial Brittania Vs. African uprising = The Battle of Rorke's Drift, in glorious 70mm.

MVP: Stanley Baker, who not only starred but got the film made, seeing it as a British Western. On Zulu territory.

OMG: The arrival of the massed ranks of Zulu warriors, and the realisation of what they are up against.



THE GOONIES 1985

USP: Enough exuberance and irreverence to lodge this romp in our happy-thought zones forever.

MVP: Jeff Cohen's Chunk. The truffle shuffler is gold-star example of The Little Fat Kid Who Makes You Laugh and Cry. **OMG**: Sloth (John Matuszak) becomes the pirate hero.



SCARFACE 1983

USP: Say hello to gangster glam greatness. All the brutality and excess of the '80s in one movie.

MVP: Art director Edward Richardson, for effectively inventing bling.

OMG: The chainsaw hit. "And now the leg, huh?"



CLOSE ENCOUNTERS OF THE THIRD KIND 1977

USP: How would you feel if a whole universe of wonders

visited your front doorstep? Something like this movie, we'd bet...

MVP: Richard Dreyfuss. In anyone else's hands, Roy Neary would be unlikeable – or downright scary.

OMG: Li'l Cary Guffey looks into the light.



BATMAN BEGINS 2005

USP: It brought a whole new approach to superhero cinema, analysing an origin story with

minute attention to realistic detail.

MVP: Bale, for nailing that Bruce Wayne isn't one role, nor two, but three: the orphan, the playboy and the bat.

OMG: Bruce conquers fear in the Batcave.



AMADEUS 1984

USP: A pitch-perfect study of creativity, genius and professional jealousy.

MVP: F. Murray Abraham, for his seething Salieri.

OMG: Mozart (Tom Hulce) turning Salieri's tune transcendent.



THE EXORCIST 1973

USP: It's the last word in exquisite possession horror. **MVP:** Linda Blair. It wouldn't

be the same without her.

OMG: More than the head-spin, that spinal tap scene really distresses.





THE ROYAL TENENBAUMS 2001

USP: A family melodrama turned into quirk-com via the Wes-Andersonverse.

MVP: Gene Hackman as bad dad Royal. **OMG**: Royal to his grand-kids: "I'm very sorry for your loss. Your mother was a terribly attractive woman."



WALL-E 2008

USP: A Pixar original, strongest for its first-half silent treatment.

MVP: Sound maestro Ben Burtt, aka the voice of that little cute-bot.

OMG: The fire-extinguisher space-dance.



HALLOWEEN 1978

USP: John Carpenter invents the slasher pic as we know it. **MVP**: Carpenter, not just for

writing and directing, but for that creepy piano theme.

OMG: The first-person-shot opening sequence, with its own twist ending.



TO KILL A MOCKINGBIRD 1962

USP: So much more than "courtroom drama": it's a mystery, a coming-of-age

film, America's Deep South dissected. **MVP**: Screenwriter Horton Foote, for

MVP: Screenwriter Horton Foote, for giving Harper Lee's classic American novel a movie to match it.

OMG: Atticus Finch's summation – Gregory Peck's never been better.



BOOGIE NIGHTS 1997

USP: It's not a film about porn, but family. Also, disco dancing. **MVP**: Alfred Molina, for his

crazed cameo. "Come on, you puppies!" **OMG**: Mark Wahlberg and John C. Reilly sing, off-key, *Transformers: The Movie's* theme song.



IN BRUGES 2008

USP: Killer comedy, with the winning double act of Brendan Gleeson and Colin Farrell.

MVP: Ralph Fiennes as their nutso boss. **OMG**: "A lot of midgets tend to kill themselves..."





HARRISON FORD 7



HANKS



ROBERT DE NIRO



PITT



DICAPRIO 4



BALE 3



KEVIN COSTNER 3

ZA

LIFE OF BRIAN 1979

USP: Monty Python's most coherent and controversial movie... Also its funniest.

MVP: Eric Idle, for penning Always Look On The Bright Side Of Life. OMG: The stoning. "Jehovah! Jehovah! Jehovah!"



DIRTY DANCING 1987

USP: Its undiminished nostalgia power. We keep on having the time of our lives...

MVP: Jennifer Grey as Baby, the '80s girl's most relatable heroine.

OMG: The jump. The catch. They're a perfect match.



À BOUT DE SOUFFLE 1960

USP: Goddard. Truffaut. The birth of the Nouvelle Vague. **MVP**: Lead editor Cécile

Decugis, for her innovation (jump cuts!) and elegance.

OMG: Jean-Paul Belmondo effortlessly flips a cigarette into his mouth. Cool.



ANCHORMAN: THE LEGEND OF RON BURGUNDY 2004

USP: Will Ferrell and Adam McKay's improv silliness formed

last decade's biggest cult comedy.

MVP: Steve Carell's vacant-skulled

Brick. "I love lamp."

OMG: The Battle Of The Five News Teams.





ANNIE HALL 1977

USP: Woody's finest: the Early Funny Ones meet the Later Serious Ones.

MVP: Diane Keaton, putting on the ditz (and her own clothes) as Annie. **OMG**: The lobster. Both times.



ROBOCOP 1987

USP: Paul Verhoeven's savvy blend of OTT sci-fi action with hilariously dark satire.

MVP: Phil Tippett, inventor of "go motion", for his realisation of bad (Robo) cop ED-209.

OMG: Emil (Paul McCrane), half-melted by toxic sludge, hits the windscreen. Ew!



THE WIZARD OF OZ $_{\scriptscriptstyle 19}$

EMPIRE'S ANGIE ERRIGO ON HOW CHILDHOOD-VIEWING TRAUMAS ONLY SEALED THIS AMERICAN CLASSIC'S APPEAL

"WE'RE OFF TO SEE THE WIZARD!" IT'S AN UNDISPUTED

American classic, L. Frank Baum's 20th-century fairytale odyssey of tornado-tossed Dorothy torn from Kansas and dropped Somewhere Over The Rainbow in the bizarre, beguiling Land Of Oz, epically wrought by producer Mervyn LeRoy, 18 writers, five directors and songwriters Harold Arlen and E.Y. Harburg.

Generations have been imprinted by the fantasy all children must see. When the Wicked Witch (scariest line ever cackled: "I'll get you, my pretty, and your little dog too!") sets The Scarecrow on fire? Wah! (I crawled under my chair in distress and wouldn't emerge, despite maternal spoilers, "It's only a dream! She's going to wake up!") Or those freaky flying monkeys? Wah! But you do need to be more sophisticated – say, five or six – to appreciate all the wonder, wit and wizardry, such as the magical transition from black-and-white to Technicolor, the unforgettable score and Judy Garland's enchanting wistfulness.

FERRIS BUELLER'S DAY OFF 1986

USP: The ultimate 'stick it to the oldies' film – teen wise-guy Ferris (Matthew

Broderick) is always a step ahead. **MVP**: Broderick, here the epitome of boyish charm. And yet not hateable. **OMG**: The Ferrari gets trashed.

SUPERMAN: THE MOVIE 1978 USP: We believed a man could fly...

we believed people couldn't see the similarities between Clark and Kal-EI – thanks to Christopher Reeve's brilliance.

OMG: "You've got me? Who's got you?!"

STAR WARS: EPISODE VI – RETURN OF THE JEDI 1983 USP: The most monstery of

Rancor! Ewoks?

MVP: Ian McDiarmid as the Emperor, with his dry-parchment voice and peerless sneer.

OMG: Big bad Darth Vader dies... And we're all crying.

12 YEARS A SLAVE 2013

USP: No movie's handled slavery so unflinchingly.

the original trilogy: Jabba!

MVP: A strong cast, but it all hangs on Chiwetel Ejiofor.

OMG: The world trundles on as Solomon hangs, half-lynched.

CHINATOWN 1974 USP: Greek trage

USP: Greek tragedy? Political commentary? Gumshoe thriller? All of the above.

MVP: Writer Robert Towne, for throwing on layers but keeping it slick.

OMG: Jake's (Jack Nicholson) symbolic nasal trauma.

GOOD WILL HUNTING 1997 USP: Possessing emotional

USP: Possessing emotional power with zero sentimentality. **MVP**: Robin Williams as shrink

Sean Maguire: the film's heart.

OMG: The Harvard bar scene. "At least I won't be unoriginal..."

REQUIEM FOR A DREAM 2000

USP: Darren Aronofsky makes Hubert Selby Jr.'s bleak novel a visually sumptuous hellride.

MVP: Ellen Burstyn as pill-addled Sara. **OMG**: The climactic four-way descent. None. More. Harsh.



THE PRINCESS BRIDE 1987
USP: A postmodern fairytale that brings out the old romantic

in anyone.

MVP: Sword master Bob Anderson, for

crafting some of cinema's finest fencing. Speaking of which...

OMG: Westley (Cary Elwes) and Inigo's (Mandy Patinkin) cliff-top duel. *En garde*!



GROUNDHOG DAY 1993

USP: The perfect high-concept comedy: what if you had to relive an awful day?

MVP: Writer Danny Rubin. He had this idea. This idea. Worship him.

OMG: Phil (Bill Murray) punches out Ned (Stephen Tobolowsky).

THE FRENCH CONNECTION 1971
USP: A cop thriller which
broke rules with its harsh,

docu-style edge.

MVP: Stunt coordinator Bill Hickman for the astonishing car-chasing-elevated-train

sequence – pulled off in live traffic. **OMG**: Popeye (Gene Hackman) runs into darkness, we hear a gunshot, "The End"?!

II EVIL DEAD II 1987

USP: Slapstick comedy meets video-nasty horror.

MVP: Bruce Campbell, who as Ash was beaten, bruised and battered.

OMG: Chainsaw hand! Groovy.

UP 2009
USP: Weird, wonderful,
gorgeous, surreal... Pixar's
closest to Miyazaki.

MVP: Michael Giacchino, for a truly soaring, endlessly hummable score.

OMG: Other than the opening montage? We love Dug.

AVATAR 2009

USP: James Cameron changes the game with mo-cap, 3D and blue cat people.

MVP: Zoe Saldana, whose gorgeously poised and fierce performance as Neytiri was sadly overlooked by awards people.

OMG: The attack on Hometree. Enough to make you hate yourself for being human.

THE GREEN MILE 1999
USP: If you only ever see two

Frank Darabont prison-based Stephen King adaptations... Make this the second.

MVP: Michael Clarke Duncan, magical as the mysterious John Coffey.

OMG: The botched execution. Horrifying.

PREDATOR 1987

USP: Packing a ton of Looney Tunesy action, this jungle thriller ain't got time to be dull.

MVP: James Cameron, who suggested the look of the alien to Stan Winston.

OMG: Skinned-carcass surprise.

THE TERMINATOR 1984

USP: The T-800 will be back again in 2015's Terminator: Genisys, further proof that

the original is unkillable.

MVP: Arnie. Just try to imagine it with O.J. Simpson or Chuck Norris.

OMG: "I'll be back."



BRAZIL 1985

USP: Terry Gilliam's dazzlingly designed sci-fi epic about admin and plumbing.

MVP: Michael Palin, whose inherent niceness is employed by Gilliam to truly terrifying effect.

OMG: The bleak ending – kind of a happy one too. "He's got away from us, Jack."





THE MASTER 2012

USP: Paul Thomas Anderson takes on Scientology, kinda, with this massively intense tale

of a cult leader and a troubled sailor. MVP: Mihai Malaimare Jr.'s 70mm photography. Masterful. Ahem.

OMG: The processing scene.



THE APARTMENT 1960

USP: Not seen Billy Wilder's caustic, moving classic? Then shut up and watch.

MVP: Jack Lemmon. Kevin Spacey dedicated one of his Oscars to this performance.

OMG: The climactic bang.



THE TRUMAN SHOW 1998

USP: Jim Carrev's Truman is trapped in the tube. The world watches. So still, apparently,

do the rest of us.

MVP: Director Peter Weir, not least for nixing original title The Malcolm Show.

OMG: Truman's awakening.





ONCE UPON A TIME IN AMERICA 1984

USP: Decades-spanning crime saga. Very long. Very brilliant.

MVP: Editor Nino Baragli – the original cut was 10 hours long.

OMG: Ennio Morricone's theme kicks in.



MULHOLLAND DR. 2001

USP: Super-stylish and super-loopy, David Lynch's LA nocturne is not exactly

a hooray for Hollywood.

MVP: Naomi Watts, on astounding, career-making form.

OMG: Is that an alley troll? Oh, it is.



INDIANA JONES **AND THE LAST CRUSADE 1989**

USP: Spielberg and Lucas add Dad, amping up the comedy

and turning their Thuggee-slayer into an exasperated teenager.

MVP: Sean Connery, giddy as a schoolboy as Jones The Elder.

OMG: Escape from Castle Brunwald.



THE BLUES BROTHERS 1980

USP: Great music, 900 smashed cars, a full tank of gas, half a pack of cigarettes and two comedians

in sunglasses. Hit it.

MVP: Dan Aykroyd, for managing to wrangle a drugged-up John Belushi through the entire shoot.

OMG: The cop-cruiser pile-up.



NO COUNTRY FOR OLD MEN 2007

USP: So hardboiled you could crack it with a spoon, the Coens' Texas noir explores the lengths

men will go to for a bag of cash. MVP: Javier Bardem, as bad-haired

bad-man Chigurh.

OMG: Dog attack.

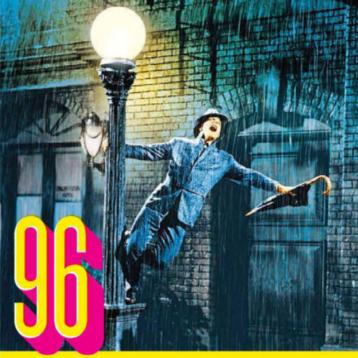


ALMOST FAMOUS 2000

USP: Cameron Crowe's love for big-haired '70s rock proved to be contagious. It obviously still is.

MVP: Music supervisor Danny Bramson, for clearing all the rights.

OMG: Tiny Dancer.



EMPIRE'S KIM NEWMAN ON WHY HE CAN'T GET ENOUGH OF OUR HIGHEST-SCORING (NON-ANIMATED) MUSICAL

ONE OF THE FIRST GREAT NOSTALGIA MOVIES, THIS CLAIMS THE 1920S AS

a halcyon era from the viewpoint of 1952, affectionately ridiculing fashions, personalities and musical tastes of the period while telling an insider story about the birth of talking (and singing!) pictures. A box-office smash in a decade of hit musicals, it didn't win the critical kudos and Oscars heaped on An American In Paris, Oklahoma! or West Side Story. Those films now seem overlong and a bit stuffy, but this remains 103 minutes of wonder: natural, infectious, charming, funny and slyly enchanting.

Gene Kelly, Debbie Reynolds and Donald O'Connor are the genial leads, but the plot is propelled by comedienne Jean Hagen as the silent star whose hideous voice dooms her in talkies. Kelly, who co-directed with Stanley Donen, hurries

"INFECTIOUS, CHARMING, FUNNY AND ENCHANTING."

through the story in comic black-out sketches with music, saving sheer genius for the dances. Every number is a winner: O'Connor risking serious injury with athletic slapstick (Make 'Em Laugh); wordplay in an elocution lesson (Moses Supposes); the trio toppling furniture (Good Morning); Kelly solo in a downpour (Singin' In The Rain); and an amazing fantasy diversion which matches Kelly's moves with the long legs of flapper vampire Cyd Charisse (Broadway Melody).

Now, Singin' In The Rain is a nostalgia object in itself and has been around so long, it's easy to take for granted. But a first viewing is a revelation... And on the 50th, it's still as good as you remember. "When I hear that happy beat, feel like dancin" down the street..."



ROCKY 1976

USP: The most iconic sports film of all time, it's still inspiring people the world over to punch slabs of beef (maybe).

MVP: Sly Stallone, who wrote and starred. After him, that poor cow.

OMG: "ADRIAAAN!"



MVP: Fight supervisor Yuen Woo-ping. OMG: O-Ren Ishii gets hers.



darn tootin'.

FARGO 1996

USP: The snow's white. The blood's red. The comedy's black. The Coens wreak havoc in their

hometown. Naughty boys. MVP: Frances McDormand? You're

OMG: Misuse of a woodchipper.



WITHNAIL AND I 1987 **USP**: Cinema's greatest-ever

booze-fest, as two piss-ant thespians go on holiday. Like

the finest wines known to humanity, it only gets better with age.

MVP: The teetotal Richard E. Grant. **OMG**: Camberwell Carrot.



TRUE ROMANCE 1993

USP: A perfect storm of Tarantino script, Tony Scott direction and that cast.

MVP: No lie - it's a tie between Christopher Walken and Dennis Hopper. OMG: Brad Pitt as stoner Floyd. Where's the spin-off?



BIRDMAN 2015

USP: Oscar-gathering, one-shot wonder about a washed-up actor seeking cred and legacy.

MVP: Michael Keaton goes meta in a performance of empathic oddity.

OMG: Without shutting down Times Square as a closed set, Keaton dashes in his jocks.























STAR TREK II: THE WRATH OF KHAN 1982

USP: Aka Wrath Of John Harrison. Still the most thrilling

Trek trek, as Kirk and Spock take on an interstellar maniac with a mullet.

MVP: Ricardo Montalban, rocking both a bare chest and the galaxy.

OMG: The death of Spock.



CITY OF GOD 2002

USP: Fernando Meirelles gives us a terrifying, breathtaking tour of Rio. The parts which don't have

wisecracking parrots. MVP: Novelist Paulo Lins, whose

research lasted eight years. OMG: Under-age gunplay.



THE 400 BLOWS 1959

USP: François Truffaut turned painful childhood memories into timeless art. And, with the iconic

beach-jog, may have inspired Baywatch. MVP: Young star Jean-Pierre Léaud.

OMG: The freeze-frame.



DJANGO UNCHAINED 2012

USP: The Wild Bunch? Tarantino shits 'em. His first Western is so raucously, violently entertaining,

he's making another.

MVP: Fritz the nodding horse.

OMG: Calvin Candie's anatomy class.



THE WOLF OF WALL STREET 2013 **USP**: Scorsese proves that

Wall Street is the meanest street of all. Full of awful people doing unspeakable things, hilariously.

MVP: Jonah Hill, at his super-baddest as a teeth-bleached finance-weasel.

OMG: Coke up the bum!



DONNIE DARKO 2001

USP: Alice In Wonderland's March Hare was once the trippiest rabbit in fiction. Not anymore, thanks

to Richard Kelly's un-synopsisable cult classic. Vive le Frank.

MVP: Tears For Fears. OMG: Swayze? Swayze.



NORTH BY NORTHWEST 1959

USP: The classiest caper ever. **MVP**: Mount Rushmore sculptor Gutzon Borglum, who unwittingly

designed one of Hitch's greatest sets. In an early screenplay draft, Cary Grant hid inside Lincoln's nose.

OMG: The saucy cut from stars kissing to a train entering a tunnel.



SPIRITED AWAY 2001

USP: Teeming with weird creatures and brain-fizzing images, this could be Hayao

Miyazaki's finest hour. And that's saving something.

MVP: Miyazaki-san.

OMG: Bath-time for stink demon.



from Gremlins, but otherwise Tarantino's World War II epic is dazzlingly original. Gory, too.

MVP: A chilling Christoph Waltz. **OMG**: Hitler's last picture show.



heroes heading off into the sunset with a dirty old man, but somehow still feels wholesome.

Now that's subversive. MVP: Cary Grant, for inspiring "Junior".

OMG: "Nobody's perfect."



L.A. CONFIDENTIAL 1997

USP: Christmas-set mystery that scrapes the tinsel off Tinseltown, revealing a rotting tree beneath.

MVP: Writer Brian Helgeland, radically reworking James Ellroy's novel while retaining the mordant wit.

OMG: "Rollo Tamasi."



ETERNAL SUNSHINE OF THE SPOTLESS MIND 2004

USP: Wish you could shake that ex out of your brain? Michel

Gondry's eerie, funny sci-fi shows why that might be a bad idea.

MVP: Kate Winslet's hair.

OMG: Baby memories.

THE THIRD MAN 1949

USP: A masterful noir located in the bleak and chaotic post-War rubble of Vienna - incredibly bold for its time.

MVP: Director Carol Reed for bringing together so many remarkable elements: the look, the score, Welles...

OMG: Lime's entrance. "Cat got your tongue?"

WHY WELLES WAS PERFECT FOR BEING HARRY LIME



he day Orson Welles arrived in Vienna began at the funfair and ended in the sewers. Fresh off the train, director Carol Reed asked him for one shot before breakfast: to simply stroll through the Wurstelprater, Vienna's barely operative amusement park, in the company of Joseph Cotten, and deliver two lines in that voice as deep and rich as an oaken cask. They were finished by nine and, granted leave to return to the hotel for eggs, Welles was in a buoyant mood. "Jeez," he extolled to Reed, all smiles, "this is the way to make movies."

Welles was vital to Reed's vision for his unusual noir thriller. Although populated with flamboyant Americans (the leads of *Citizen Kane*, no less), produced by a Hungarian (Alexander Korda) and the big shot behind *Gone With The Wind* (David O. Selznick), and set in the ruins of an European capital, *The Third Man* remains the most acclaimed of British films, precisely because of Reed's vision.

And despite (or because of) his reputation for both raving egomania and crippling insecurity, Reed knew that Welles was the only man capable of filling the elusive shoes of Harry Lime: MacGuffin, antihero, gangster, lover, scoundrel, best friend and embodiment of the dark themes coursing through *The Third Man*. Then, he is the third man. The shadowy figure glimpsed escaping the scene of his recent "demise".

Selznick, who had brought studio heft, distribution and pettifogging to the party, had pushed for Noël Coward to play Lime. "That would have been disastrous," commented Reed, knowing full well that no-one else could balance the charm and corruption of Lime as finely as Welles. But Selznick, like most in Hollywood, would have no truck with Citizen Welles, and would continue to throw names at the director in an attempt to dissuade him: Robert Mitchum? Rex Harrison? David Niven? Reed stood firm.

Months before, over dinner, the British director had read Graham Greene's synopsis to the quarrelsome boy genius of 33. "You have to play Lime," he insisted. "You may not arrive until halfway through, but what an entrance and what a character." Welles smiled through a veil of cigar smoke, never one to miss the opportunity for maximum gain (\$100,000) at minimum effort (two weeks' work). "Oh, I'd much rather come in two-thirds of the way in," he replied in his hypnotist's baritone.

That afternoon of Welles Austrian arrival, the shoot relocated to the Viennese sewers. This dank labyrinth, sprawling spider-like beneath the streets, served as passage for black marketeers trafficking their contraband between the various zones of occupied Vienna — a literal underground network. In 1948, the Austrian capital, once head of an empire, was divided among four occupying powers: Britain, France, USA and Russia. It was like a microcosm of the Cold War, each nation holding jurisdiction over separate zones. But in a particularly Viennese whirl, the centre of the city, the Innere Stadt, was under shared control. Into this rubble-strewn political confusion, Holly Martins (Cotten) arrives in search of his old friend Harry.

Welles came down the narrow, iron stairway into one of the sewer system's larger arteries currently occupied by the film's unit, sniffed the damp air, glanced nervously into the gloom, and immediately lost his sense of humour. "Carol," he whimpered in the general direction of the tall Englishman (who would later be knighted) and loud enough for all to hear, "I can't play this part." Reed turned to examine his star looking every bit as desperate as Lime ought to for the climatic chase sequence carefully planned for these clammy subways. "I can't do it," Welles carried on — he was a fabled hypochondriac, bewailing asthmatic seizures and sinus attacks. "I can't work in a sewer. I come from California! My throat! I'm so cold!"

Reed, and it is his anecdote retold through many interviews and dinner parties (once you've made *The Third Man*, what else is there to talk about?), attempted to soothe his star. The scene

was simple — just turn, spot the police on his tail and run off in the opposite direction. Welles, however, was growing increasingly agitated (or doing a fine job of acting as if he was). "Look, get someone else to play this part," he remonstrated. "I cannot work under these conditions."

Reed was no pushover; he was as sly a manipulator as Welles could be. Drawing a calming breath, he asked — director-to-director — that given he had already lit the scene for Welles, might he complete this one shot? Then they would discuss things. The star agreed; but be quick. As Welles ran into the distance, Reed heard that famous voice booming off the walls: "Don't cut the cameras! Don't cut the cameras! I'm coming back." Consumed by the moment, Welles-as-Lime dashed back through the rank puddles to end up (actually out of shot) beneath an inflow of water cascading down the wall. "How was that?" he thundered to the company. Marvellous, Reed responded. "Okay," said Welles. "I'll be back at the hotel." All of Welles's close-ups in Vienna's dripping underworld would be completed at England's iconic Shepperton Studios.

"With Orson, you know," Reed told an interviewer in 1972, "everything had to be a drama."

WELLES HAD BEEN channelling Lime before he

even got to Vienna, two weeks overdue. "The whole pattern of his involvement was that of a man on the run," notes Charles Drazin in his unrivalled investigation into the film, *In Search Of The Third Man*. To simply get the contract signed, Korda had dispatched his brother, Vincent, to the Grand Hotel in Rome to locate the elusive actor. Here Vincent was told Welles was in Florence. In Florence he was informed his quarry was in Venice. He finally cornered Welles in Cagnes-sur-Mer in southern France, got him drunk and had him on a private airplane to London before he was sensible enough to wriggle free.

When Welles failed to turn up on set, it was production assistant Bob Dunbar who was despatched to track down Harry Lime, last seen in Rome. By Reed's carefully prescribed softly-softly approach, he was to tell Welles he only needed his sizes for his costume, before declaring how badly the film was turning out and he was surely their "saviour". Welles greeted him attired as Cesare Borgia (he had been shooting papal epic *Prince Of Foxes*) and, after a frankly Borgian session on the tiles, agreed to join Dunbar on the next train to Vienna. Except the following morning he refused to answer the phone, bribing the operator to tell Dunbar he was out. Dunbar did the sensible thing and upped the bribe to put him through, but still returned to Austria Limeless. Only when his train finally pulled into Vienna's Wien Westbahnhof, there was Welles on the platform, smiling away.



Main: Orson Welles as the elusive Harry Lime. Right: Joseph Cotten enjoys more faithful company than Welles.





Of course, there are other contributors key to Lime's creation. Screenwriter Graham Greene, a born mischief-maker and skilled curator of his own mythology, had researched the story in Vienna's slew of sleazy nightclubs. He drank with newspaper correspondents to discover tales of a black market in stolen antibiotics. Resident at the Sacher, the military hotel in the British zone, he absorbed all the seething paranoia of what was effectively a schizophrenic police state. What could be more Greene than to autopsy the idea of sin in an evil world?

Lime is also to be found in Reed, mothering his actors, charming his producers, lending a shifting glamour to Vienna's cobblestoned streets. He created a noir masterpiece with every bit of directorial skulduggery he could muster. It is Reed's voice you hear calmly setting the scene: "Vienna doesn't really look any worse than a lot of other European cities. Bombed about a bit..." And it is Reed's hands you can see thrust through the grate as Lime clutching at the moon.

Reed felt they were walking a tightrope. You can get away with murder in a comedy thriller, the kind Hitchcock was so adept at. Take a darker path through history and peril dogs your every step. Would audiences care to be reminded of the recent horrors of war? His film was dark indeed: Harry, who has faked his own death, is selling diluted penicillin to a children's hospital. This is a city poisoned by the Nazis' legacy. All we have by way of a hero, is Martins, a weak, romantic writer of cheap Westerns.

The Third Man daringly confronts the amoral landscape left by World War II and the Holocaust. He may be an American trespasser but Vienna has created Lime. And Lime is our slippery guide, zither-scored and just out of reach, through those haunted streets conjured in shadows and light by peerless cinematographer Krasker (although Stan Pavey, on second unit, shot the sewer scenes), who would tilt his lens to such disorientating angles (this is a world out of kilter) that William Wyler sent Reed a spirit level as a Christmas gift.

Nevertheless, all trails in *The Third Man* lead back to Welles, that glorious pain in the behind. Consider how Lime's cynical world view — the only philosophy he sees as viable in this shattered world — is summed up in the speech Welles so mellifluously delivers on the great wheel (in fact a Shepperton interior). "Would you really feel any pity if one of those dots stopped moving forever?" Lime demands.

Interviewed years later by Peter Bogdanovich, Welles was deceptively magnanimous about *The Third Man*. Those rumours that he was somehow responsible for directing large portions of the film were poppycock, but he did have a hand in writing Lime's dialogue.

Did he? Lime's great speech has been the subject of some debate. Certainly, the film all but stops to give Welles centre stage to do what he does so well — orate. Why hire him if not to grandstand? Yet as *Third Man* "biographer" Drazin discovered,

Cotten (centre) and

Orson Welles (right)

prepare for another

night shoot in

Vienna. Above

right: Carol Reed

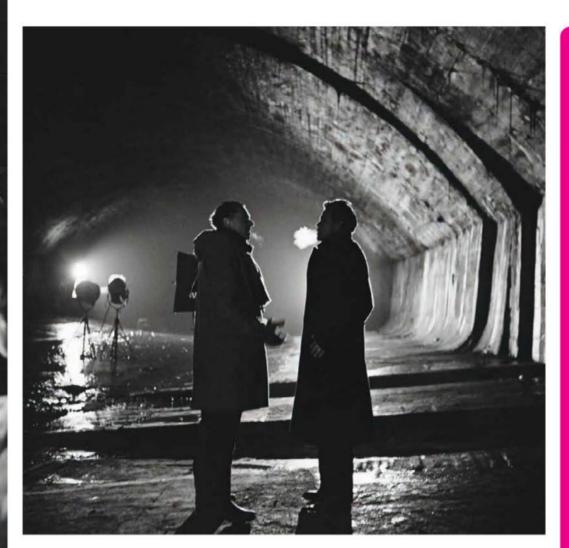
(left) negotiates one

Welles on location in

scene out of Orson

the Vienna sewers.





Welles may have "tailored" the speech to his remarkable cadences, but the scene was delivered as scripted. Reed, however, admitted that the witticism about 500 years of Swiss peace amounting to no more than the "cuckoo clock" was a Welles addendum. However, Dunbar, maybe still smarting after having been given the runaround, conjectured Welles stole it from a famous speech by the American painter James McNeill Whistler from 1885.

The truth is, it doesn't matter. For all the grand rhetoric, supple villainy or old-fashioned thrills stumbling through Gothic sewers, a smile is what claimed the place in history of Harry Lime, *The Third Man*. As promised, Lime's entrance became the greatest arrival in all of cinema: hidden from Martins in a shadowy doorway, Lime's presence is betrayed by a cat at his feet and a shard of light cast by a nearby window to reveal Welles.

According to Drazin, fate and Welles's disruptive behaviour again played their part in a moment's perfection. Given the actor's reluctance to perform more than was necessary, Reed concentrated on the details, determined the cat (they used two) would rub against Lime's legs (assistant director Guy Hamilton as stand-in), look up, and then play with his laces. But getting a cat to perform was like herding Orson Welles. Even dabbing the laces with sardines had little effect. It took more than 1000 feet of footage — more than for any other shot — to get something useable. When it came to his turn, Welles simply granted the scene a smile: this furtive ripple of amusement, equal measures grin, sneer, and the wry acknowledgement of a trickster caught in a jape, a man delighted by his own wickedness. The entire film's elusive alchemy, the genius of *The Third Man*, can be found in that enigmatic smile.

"WITH ORSON EVERYTHING HAD TO BE A DRAMA."

CAROL REED

HARRY
LIME LIVES!
THE AFTERLIFE OF

THE THIRD MAN

LIME TIME

Orson Welles's enigmatic figure has inspired various tributes. Harry Lime is Joe Pesci's character name in *Home Alone*, and lurking in the background of the John Saylesscripted creature-in-the-sewer flick *Alligator*, look out for the graffiti declaring, "Harry Lime Lives!"

COME ZITHER

Anton Karas's catchy theme, played entirely on a zither, became such a hit – 11 weeks at number one on the US Billboard chart –that trailers for the film suggested Karas would leave audiences "in a dither with his zither!" The tune was referenced in 1950's The Happiest Days Of Your Life, while Carry On Spying did its own comedy version in 1964.

DARK SHADOWS

Robert Krasker's legendary cinematography has been ripped off in everything from Steven Soderbergh's *The Good German* (above), which stages its own sewer chase, to Clint Eastwood's *Unforgiven* to Peter Jackson's *The Return Of The King* (Samwise's shadow precedes him up the stairs in the rescue of Frodo).

Unsurprisingly it also turns up in *Me And Orson Welles*: Joseph Cotten (James Tupper) appears in exactly the same manner as Lime's intro.

CEMETERY GATES

The closing image of *The Third Man* – Lime's lover Anna (Alida Valli) walks forever down a tree-lined cemetery towards Holly (Joseph Cotten) but, in an act of defiance, ignores him as she passes by – is one of cinema's great closing images. It is riffed on in the final moments of the Coens' *Miller's Crossing*, but the shot is lifted wholesale for the end of Alan Parker's *Midnight Express*.

SAVING PRIVATE RYAN 1998

USP: Steven Spielberg brings a previously unseen level of reality to the horrors of war.

MVP: Tom Hanks, his commanding façade crumbling as every death takes him further away from home.

OMG: The make-it-stop opening half-hour on Omaha Beach.



RESERVOIR DOGS 1992

USP: Riveting post-heist thriller, heralding the '90s US indie-crime boom.

MVP: QT, extraordinarily assured in his directing debut.

OMG: Stealers Wheel?!



STAND BY ME 1986

USP: Rob Reiner crafts the perfect coming-of-age pic.

MVP: Wil Wheaton carries the film as budding author Gordie Lachance. Put Wesley Crusher from your minds.

OMG: Blueberry chunder tsunami.





LOST IN TRANSLATION 2003

USP: An enigmatic almost-affair between Americans in Tokyo, as witnessed by Sofia Coppola.

MVP: Director/writer Coppola, for somehow making jet lag beautiful. OMG: Bill Murray's heartbreaking, inaudible farewell to Scarlett Johansson.



MAD MAX: FURY ROAD 2015

USP: Like frenzied adrenaline combusting maniacally across a blazing desert of maxi car-nage.

MVP: Sure, Max is the marquee name, but Charlize Theron's Furiosa scorches. Grrrr. **OMG**: Gimp playing flaming guitar, fronting stacks of stacks, atop a killer roadtrain. Roooooooooooooooook!

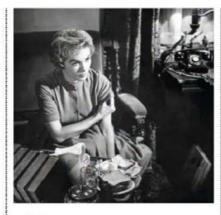


REAR WINDOW 1954

USP: Hitchcock proves he can even wring suspense from the confines of a wheelchair.

MVP: Hitch, spinning a hokey premise into a nuanced masterpiece.

OMG: Grace Kelly goes trespassing.



PSYCHO 1960

USP: Hitchcock's scurrilous genius manifests once again, at the Bates Motel.

MVP: Perkins as Norman Bates, in a twitchy but oddly touching performance. **OMG**: Martin Balsam takes the stairs.



RAGING BULL 1980

USP: Scorsese's brutal, bruising boxing drama, based on the real life of Jake La Motta.

MVP: Robert De Niro, drastically changing his body shape to portray La Motta at different points in his life. **OMG**: The fight sequences, which put the audience right in the ring.



AMÉLIE 2001

USP: Sweet romantic fantasy from Jean-Pierre Jeunet that feels like love on film.

MVP: Montmartre, filtered through the imaginations of Jeunet and Amélie as a place of perpetual sunshine and magic. **OMG**: Maurice Bénichou opens his box.



THE SILENCE OF THE LAMBS 1991

USP: Jonathan Demme's chilling adaptation of Thomas Harris's serial-killer bestseller.

MVP: Anthony Hopkins, making a household name of Hannibal Lecter and effecting his own career renaissance. **OMG**: Lecter makes his escape.



THE LION KING 1994

USP: Disney animal magic. which represents the peak of the Mouse House revival era.

MVP: James Earl Jones, putting that majestic voice to use as King Mufasa. **OMG**: The stampeding wildebeest set-piece.



E.T – THE EXTRA-TERRESTRIAL

USP: Spielberg's blockbusting, heartwarming family sci-fi.

MVP: The late, great Carlo Rambaldi, creator of the strangely ugly, oddly cute alien exile.

THE OSCAR **WINNERS?**

WHICH FILMS ON THE LIST HAVE **WON THE MOST ACADEMY** AWARDS?



THE LORD OF THE RINGS THE RETURN OF THE KING TITANIC, BEN-HUR



WEST SIDE STORY



THE ENGLISH PATIENT



GONE WITH THE WIND, AMADEUS. ON THE WATERFRONT



SCHINDLER'S LIST, LAWRENCE OF ARABIA, GRAVITY, THE STING **DANCES WITH** WOLVES THE BRIDGE ON THE RIVER KWAI



STAR WARS **FPISODE IV** A NEW HOPE THE GODFATHER PART II, FORREST GUMP. ALL ABOUT EVE

THE THING 1982

USP: Mind-boggling, paranoid chills with a shapeshifting alien.

MVP: Rob Bottin, creator of the jaw-dropping, flesh-ripping, arm-

chomping, head-scuttling special effects. OMG: "You've gotta be fucking kidding..."

GHOSTBUSTERS 1984

USP: Who you gonna call for a supernatural comedy beloved of generations? This bunch.

MVP: Bill Murray, bringing smart-ass cool to the supernatural shenanigans, and coping admirably with being slimed.

OMG: The library ghost objects to her reading being disturbed.

TITANIC 1997

USP: James Cameron proved 'em all wrong, turning a "disaster in the making" into a massive box-office,

Oscar-plundering hit.

MVP: Bond-regular production designer Peter Lamont for so perfectly recreating the ship, from steerage to first class.

OMG: "Never let go..."

OLDBOY 2003

USP: Hammer-wielding, octopusbothering mayhem from director Park Chan-wook.

MVP: Choi Min-sik, taciturn and dogged as understandably crazy Oh Dae-su.

OMG: "I want to eat something alive..."



TRAINSPOTTING 1996 **USP**: Danny Boyle's sophomore

effort perfectly captures the brief highs and considerable lows of

Irvine Welsh's cult junkie novel.

MVP: Robert Carlyle on terrifying, electrifying form as the gonzo Begbie.

OMG: Cold-turkey ceiling baby, crawling to Underworld's Dark & Long (Dark Train).



MEMENTO 2000

USP: The end is the beginning is the end in Christopher Nolan's ingenious backwards thriller.

MVP: Guy Pearce, seizing his scrambled amnesiac role by its tattooed neck. **OMG**: The final twist that starts the story.

OMG: BMX in flight.

TOY STORY 1995

USP: Pixar soars to infinity and beyond with its first feature. **MVP**: Tom Hanks and Tim Allen's

double act gave the film its heart, but Allen deserves most props for nailing deluded hero Buzz.

OMG: The horror of Sid's house.



SEVEN SAMURAI 1954

USP: Epochal epic drama from director Akira Kurosawa.

MVP: Kurosawa regular Toshiro
Mifune's comic turn as the manic and

temperamental ronin Kikuchiyo. **OMG**: The final, costly battle in a torrential rain storm.



LEON: THE PROFESSIONAL 1994

USP: Luc Besson's thrilling hit man actioner is also the wrongest-yet-rightest love story.

MVP: The 12-year-old Natalie Portman is unforgettable in her first major role.

OMG: Gary Oldman makes his entrance as the insane DEA agent Stansfield.



THE DEPARTED 2006

USP: Scorsese remakes *Infernal Affairs* to his own exceptionally exacting standards.

MVP: Wahlberg, in a performance quietly anticipating his future comedy successes. **OMG**: Nicholson makes a confession.



A CLOCKWORK ORANGE 1971

USP: Kubrick on infamous satirical form, adapting Anthony Burgess's controversial novel.

MVP: Patrick Magee chews the scenery as a former victim of Malcolm McDowell's deadly droogs.

OMG: The Singin' In The Rain sequence.



THE SHINING 1980

USP: Kubrick keeps the blood flowing as Jack Nicholson loses his mind in an empty hotel.

MVP: Danny Lloyd as the "shining" Torrance Jr., who easily keeps pace with his on-screen dad, performance-wise.

OMG: "All work and no play makes Jack a dull boy..." Repeat as desired.



GUNE WITH

CRITIC AND FILM HISTORIAN DAVID THOMSON ON THE REMARKABLE ENDURANCE OF THE CIVIL WAR EPIC

APART FROM ITS OWN QUALITIES, WHICH ARE CONSIDERABLE,

Gone With The Wind was always a masterpiece of publicity. The film took so long and became so expensive that it had been talked about for two-and-a-half years. It became famous long before it opened, in a way that no film really had. The search for Scarlett, for instance, began because people couldn't make up their minds. But then they realised that their indecision was doing something to the public, and they made it last because it was stimulating for the awaiting audience.

Then, of course, it was a success and continued to be a success. American films have never dealt with women

"IT'S ALWAYS BEEN THERE. IT'S THE FILM OF FILMS."

better than they did in the '30s and the '40s, and Vivien Leigh gave her life and soul to Scarlett. However, I don't know that intrinsically the film is still a success in the same way because the plot, the romanticism and particularly the attitudes to race have become more problematic. Think of The *Birth Of A Nation*: once it was the greatest box-office success of all time, but you really can't look at it anymore because of what it does with race. I think *Gone With The Wind* is getting into that territory, and dating quite quickly.

Still, people vote *Gone With The Wind* onto Greatest Movies lists because it's always been there, because it is the film of films. If you have a visitor from Mars come down and they look around and ask, "What is Hollywood?", this is the film you'd show them.



12 / US

12 ANGRY MEN 1957

USP: Our unanimous verdict is that this is a superbly acted ensemble piece.

MVP: Screenwriter Reginald Rose, producing and adapting his own play for the second time.

OMG: The relief of finally leaving that single set. (In a good way.)



PAN'S LABYRINTH 2006

USP: Guillermo del Toro's extraordinary, dark magic-realist fable.

MVP: Doug Jones, rocking amazing prosthetics as both Fauno and Pale Man. **OMG**: Ofelia's dagger-retrieval mission in the Pale Man's opulent lair.



DRIVE 2011

USP: Ryan Gosling and Nicolas Winding Refn united in blankfaced violence for the first time.

MVP: Albert Brooks proves he can do frightening as well as funny.

OMG: The elevator stomp. Scrunchy.



MAGNOLIA 1999

USP: Paul Thomas Anderson's unique, multi-faceted drama. **MVP**: Aimee Mann, whose

music forms the film's backbone and its completely unexpected centrepiece. **OMG**: It's raining frogs! Hallelujah!

T II

THE GOOD, THE BAD AND THE UGLY 1966

USP: Sergio Leone delivered a Civil War epic with an amoral alliance-shifting treasure hunt at its core. **MVP:** Eli Wallach as the nasty, rattish yet somehow lovable Tuco.

OMG: The Ecstasy Of Gold...



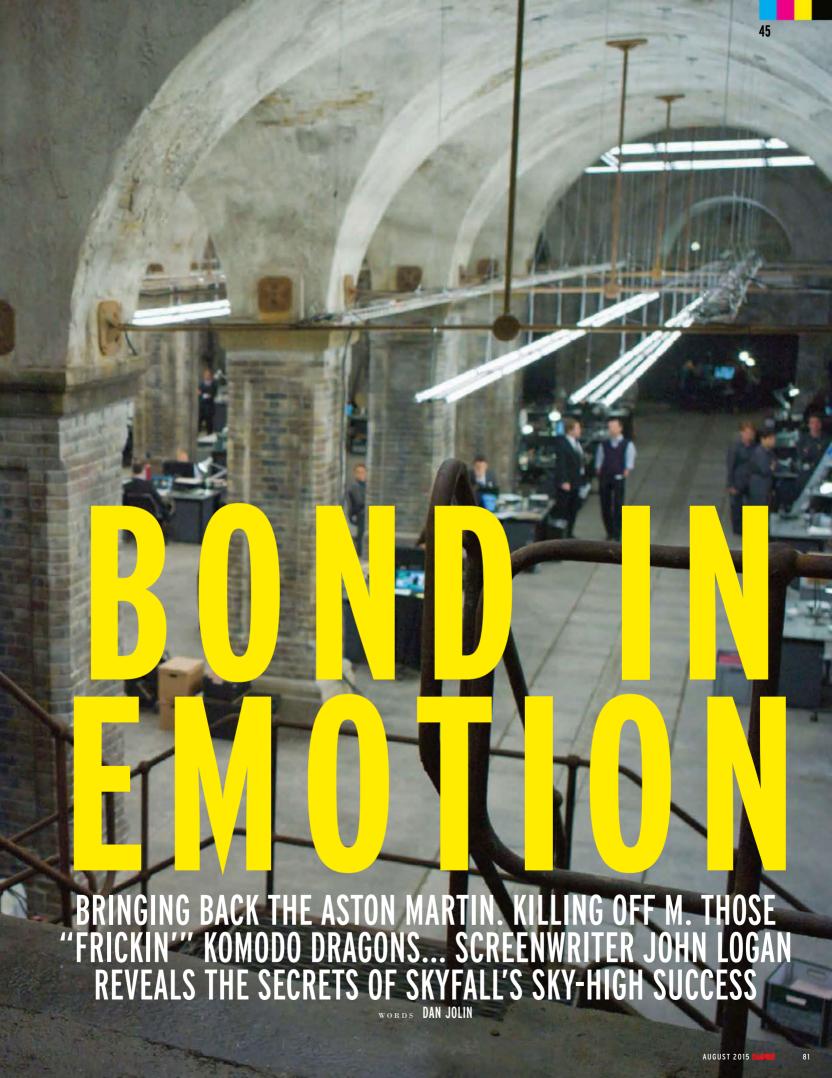
THE LORD OF THE RINGS: THE TWO TOWERS 2002

USP: If *Fellowship* was a journey movie, this put the trilogy firmly

on massive-scale battle-pic territory. **MVP**: Andy Serkis's extraordinary Gollum.

A performance-capture career is born. **OMG**: The Uruk-hai march on man-bastion Helm's Deep in a midnight storm.







on location.

hen the news came in that Skyfall, the 23rd adventure of James Bond 007, had broken all box-office records to become the biggest ever film in the UK, its co-writer, John Logan, was rendered virtually speechless. He still finds it hard to elaborate. "I was simply staggered," is all

he manages when Empire asks him about that day. While a longtime Bond fan and a seasoned scripter (with *Gladiator*, Rango, and The Aviator on his CV), Logan was new to the franchise when director Sam Mendes and producers Barbara Broccoli and Michael G. Wilson teamed him with Neal Purvis and Robert Wade on a script which, while retaining the edgy new feel of the Daniel Craig era, would also bring back the classic. Logan and Mendes would go on to collaborate again on TV series Penny Dreadful - and, of course, Bond 24. Empire caught up with Logan in the midst of plot-wrangling on that very project, to ask him why Skyfall scored so highly on our poll.

How do you feel about Skyfall being the highest-ranking British film in our readers' poll of the Greatest Movies Ever?

Skyfall was the best time I've ever had working on a movie. To have my joy in the process reflected in the success of the movie is very rewarding.

It's also the highest-ranking Bond movie on the list — why do you **Director Sam** think Empire readers worldwide embraced it so? Mendes and sixth **Bond Daniel Craig** I think because we took all the characters, the franchise and the do some thinking

audience seriously and treated them with respect. The film has a heart and real passion — and that's what audiences respond to most. I think Bond fans in particular were pleased to see such obvious love on our part for the history of the franchise.

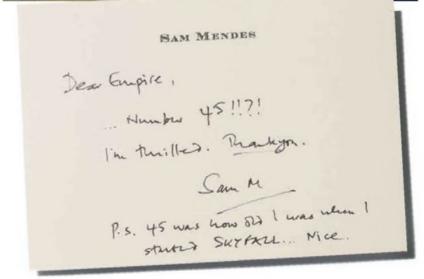
People responded to how you brought back a classic Bond feel, despite all the interesting new elements. Was that your hope? Yes! I grew up on Bond and love the books and the movies. All I ever wanted to do was try to be true to Ian Fleming's classic creation: sardonic, sly, tough and with some panache.

Was it satisfying to see the Aston Martin DB5 back on screen? Singularly so. It's Bond's iconic car, so in a movie about Bond's legacy and past we had to use it. I particularly loved that we were able to use the machine guns in the grill...

How does it feel to have gotten Q and Moneypenny back in place within this series? Why was this the right time to re-recruit them? Without a doubt this was the story to bring those characters back. In Skyfall, 007 is grappling with his past and his future.







By bringing back those familiar characters we let the audience appraise Bond's past, present — and future as well, in a way.

How tough was it taking the decision to kill off Judi Dench's M? What were the discussions surrounding that?

We always said M's the Bond Girl in the movie and needs to get all our love. Undoubtedly the most challenging scenes for me to write were the Bond/M scenes because the emotion and subtext had to be so loaded. And I really wanted to write dear Judi some great lines for her last outing... We revised the actual death scene constantly. I was actually on vacation when they were filming the scene, so I did the final rewrites on the phone with Sam while I was pulled over to the side of the road in the Mojave Desert.

With regard to the new elements mentioned earlier, was there anything you wanted to bring to Bond that was considered going too far?

I wanted to add the shark pool and piranha pit, of course, but Barbara Broccoli said if I added one more wild animal to the movie she would never speak to me again.

What makes Daniel Craig the best 007 ever?

He moves me. And I believe him as a lonely killer. Those icy blue

Top: Mendes directs Craig and Judi Dench in M's dramatic death scene. Above: The note Sam Mendes sent to us after hearing the news... eyes can chill your blood and melt your heart simultaneously. Just like the character Ian Fleming created. Read the end of the novel *Moonraker* and you'll see Dan's Bond in every line.

In the same way, what makes Sam Mendes the best Bond director? He cares so deeply about every element of the script. Every line, every speech, every silence, every description. We spent weeks, then months parsing it in the most exhilarating detail. Also, coming from the theatre, Sam respects the power of language.

Those guys aside, who, for you, was the MVP of *Skyfall*? Broccoli and Michael G. Wilson. They supported us every step of the way. From the homoerotic undertones to Bond and Silva, to the melancholy nature of some of the movie, they were champions.

What is your fondest memory, overall, of the whole process? The email I got from Barbara after she first read the fight in the casino with the Komodo dragons. I will quote it in its entirety: "FRICKIN' KOMODO DRAGONS???!!!!"

What key lesson from *Skyfall* will you take with you into Bond 24? Take it seriously. Find the wit. Be brave.



TAXI DRIVER 1976

USP: Scum-soaked streets remain indelibly grimy in Scorsese's bleak urban drama.

MVP: Writer Paul Schrader, for being Travis Bickle.

OMG: "Are you talkin' to me?"

VERTI USP: from t

VERTIGO 1958

USP: Deep psychological trauma from the Master Of Suspense.

MVP: Everyman James Stewart on the verge and over the edge of a nervous breakdown.

OMG: A nun rising, spectre-like, from a bell-tower trapdoor.



ONCE UPON A TIME IN THE WEST 1968

USP: Leone's first post-*Dollars*Western is his most operatic.

MVP: The not-entirely-feminist Leone canon gains a uniquely strong female protagonist in Claudia Cardinale.

OMG: Erstwhile Abe Lincoln Henry Fonda is the film's steel-eyed killer.



ONE FLEW OVER THE CUCKOO'S NEST 1975

USP: Milos Forman's flawless Ken Kesey adaptation pays off in silver dollars. Nicholson is electric.

MVP: Louise Fletcher's antagonist. She's both sympathetic and hissable.

OMG: The Chief reveals his secret.



IT'S A WONDERFUL LIFE 1946

USP: Capra's Christmas classic is surprisingly downbeat until its beautifully moving ending.

MVP: Henry Travers's twinkle-eyed angel, Clarence Odbody.

OMG: George Bailey's horrified arrival in the awful Pottersville.

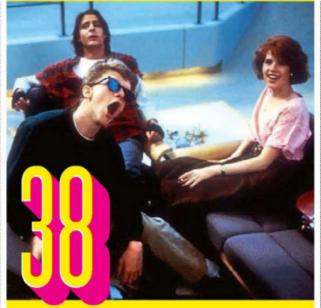


DIE HARD 1988

USP: John McTiernan reinvents the action movie... as a Christmas Western.

MVP: Bruce Willis leaves *Moonlighting* behind forever, armed with a machine gun, ho ho ho.

OMG: Fire-hose skyscraper abseiling.



THE BREAKFAST CLUB 1985

EMPIRE'S ADAM SMITH WRITES A LETTER TO THE DEFINITIVE '80S TEEN-MOVIE GANG

DEAR BREAKFAST CLUB,

Maybe it's the increasingly insistent whisper of nostalgia – and, gee whiz, most of us are in our forties now – that explains your astonishing rise to the top 50 in this poll. Or maybe a new generation really are seeing themselves in you, through a fog of stonewashed denim.

It wouldn't be a surprise; the fact is, no director has ever understood his audience as well as John Hughes got us. Gawky, gauche honesty leaked out of the sprocket holes of everything he shot, but none of his films, none of anyone's, quite got how being young felt and transmitted it to celluloid with the fearlessness of sentiment of *The Breakfast Club*. And, it turns out, a few months shy of three decades on, none can conjure the ghosts of those feelings quite as vividly. Anyhow, hope you're all doing well. Maybe drop us a line sometime.

Sincerely yours,

The Future



USP: Bleak, Gothic serial killer drama, with Pitt and Freeman on the trail of Deadly Sins Spacey.

MVP: After the *Alien 3* debacle, this was David Fincher's real debut.

OMG: Victim Three, Sloth, suddenly awakens, providing the biggest jump.



HEAT 1995

USP: Epic crime drama of cops and robbers in an LA takedown. **MVP**: He was already good, but

Michael Mann here joined the ranks of the truly great thriller directors.

OMG: De Niro and Pacino. Together. In the same scene. At last!





GRAVITY 2013

USP: Alfonso Cuarón's sci-fi survival saga is a breathtaking technical achievement.

MVP: UK FX company Framestore made outer space seem that much closer. **OMG**: "Explorer's been hit!"



FORREST GUMP 1994

USP: The inexplicable life story of Tom Hanks's unlikely hero. **MVP**: Screenwriter Eric Roth

plays up the romance and irons out the cynicism of Winstom Groom's source poyel

OMG: Gary Sinise gets legless.



CITIZEN KANE 1941

USP: The fictional biopic of Charles Foster Kane is frequently cited as the greatest

movie ever made. Or the 33rd-greatest... **MVP**: Writer, director, producer and star Orson Welles, incredibly in his debut feature.

OMG: Rosebud...



THE USUAL SUSPECTS 1995

USP: Bryan Singer's crimer in which all is never as it seems. **MVP**: Benicio Del Toro making

himself deliberately, hilariously difficult

to understand. **OMG**: A noticeboard, a falling coffee cup, and a jaw-dropping revelation.

LAWRENCE (
USP: David I

LAWRENCE OF ARABIA 1962

USP: David Lean's extraordinary biopic with an iconic Peter O'Toole.

MVP: Cinematographer Freddie Young elicits maximum visual sweep from Morocco and Jordan's deserts.

OMG: Omar Sharif slowly emerges from the desert haze.



AMERICAN BEAUTY 1999

USP: Sam Mendes's debut dissection of middle-class modern malaise.

MVP: Spacey's grandstanding comic centrepiece, Lester Burnham.

OMG: Mena Suvari's bath of rose petals remains an extraordinary image.



THERE WILL BE BLOOD 2007

USP: Bruising, baroque drama from eccentric auteur Paul Thomas Anderson.

MVP: Daniel Day-Lewis as the appallingly fascinating Daniel Plainview.

OMG: "I drink your milkshake..."



TERMINATOR 2: JUDGMENT DAY 1991

USP: James Cameron exponentially ups the stakes on his original classic.

MVP: The boffins at ILM, who made mimetic poly-alloy seem thrillingly real.

OMG: The T-1000 forms itself from a puddle on a chequered floor.



GLADIATOR 2000

USP: Ridley Scott reclaims historical epics for the 21st century. We are entertained.

MVP: Oliver Reed plays the grizzled Antonius Proximo. His final role was a fitting swan-song.

OMG: Snow and fire in the opening battle.





CASABLANCA 1942

USP: Wartime intrigue in Morocco, with Bogart and Bergman on classic form.

MVP: The crackling, apparently effortless dialogue of writers the Epstein Brothers. **OMG**: Here's looking at a truly great parting shot.



SCHINDLER'S LIST 1993

USP: Devastating Holocaust drama from Thomas Keneally's famous novel.

MVP: Spielberg, who somehow directed this and *Jurassic Park* in the same year. **OMG**: The banal evil of Ralph Fiennes's *Untersturmführer* Amon Goeth.



THE BIG LEBOWSKI 1998

USP: Labyrinthine, deadpan, Chandleresque mystery from the Coens. With bowling.

MVP: Jeff Bridges's Dude. He really ties the film together.

OMG: A dream sequence that makes Kenny Rogers ineffably cool.



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THE MATRIX 1999

USP: Game-changing cyberpunk action from the Wachowskis. **MVP**: John Gaeta and his Manex

Visual Effects team, responsible for the execution of bullet time.

OMG: Trinity swings from a helicopter as it crashes into the rippling glass side of a skyscraper.

M

2001: A SPACE ODYSSEY 1968

USP: Kubrick's visionary journey into space.

MVP: Douglas Rain, providing implacable menace as the voice of sentient computer HAL 9000.

OMG: A single match cut advances the narrative millions of years in a split-second.



ALIEN 1979

USP: Pulp sci-fi horror elevated to the level of art by Ridley Scott. **MVP**: H.R. Giger, whose designs

created a classic monster.

OMG: John Hurt's tummy explodes.



APOCALYPSE NOW 1979

USP: Francis Ford Coppola's lunatic bad trip to Vietnam. **MVP**: Robert Duvall's insane

Colonel Kilgore. He loves the smell of napalm in the morning.

OMG: An elephantine Marlon Brando, mumbling at river's end.



Al U: ar

ALIENS 1986

USP: James Cameron constructs an all-out war sequel from the bones of the sombre original.

MVP: Sigourney Weaver, stepping up from embattled survivor to action heroine. Not bad for a human.

OMG: The Alien Queen is revealed.



JURASSIC PARK 1993

USP: Spielberg's glorious dinosaur theme-park ride. **MVP**: Stan Winston and ILM,

combining state-of-the-art practical FX and bleeding-edge CGI to bring the beasts

convincingly to life.

OMG: Our first arrival on Isla Nublar.



BACK TO THE FUTURE 1985

USP: Timeless romantic caper comedy from Robert Zemeckis. **MVP**: Christopher Lloyd's

beyond-eccentric Doc Emmett Brown, inventor of the DeLorean time machine and the flux capacitor.

OMG: Death-defying dangling from the Hill Valley clock tower.



usp: Marvel brings its screen superhero roster together for the first time, with spectacular

success. Joss Whedon is the ringmaster. **MVP**: The surprise casting of Mark Ruffalo makes the third modern Hulk by far the best. He's a great Banner too.

OMG: "Puny god!"

THE GOI USP: Co seeming

THE GODFATHER: PART II 1974

USP: Coppola achieves the seemingly impossible by making an even deeper film

than the original Godfather.

MVP: John Cazale as the hapless Fredo. **OMG**: Robert De Niro plays the young

Marlon Brando.

FIGHT CLUB 1999

USP: Rug-pulling, testosteronefuelled, philosophical black comedy from David Fincher.

MVP: Brad Pitt as the charismatic walking id, Tyler Durden.

OMG: The city falls to a Pixies soundtrack.

GOODFELLAS 1990

USP: Martin Scorsese's seminal gangster drama.

MVP: Thelma Schoonmaker for her ingeniously ironic editing.

OMG: "Funny how? How am I funny?"



Jackson's epic Tolkien trilogy.

MVP: The combined talents of the

Weta Workshop and Weta Digital, who brought Middle-earth and its denizens to astonishing life.

OMG: In a word, Shelob.



"GOSH, YOU'VE REALLY GOT SOME NICE TOYS HERE."

EMPIRE MEETS BLADE RUNNER'S BIGGEST-EVER FAN... AND REVEALS HIS UNPARALLELED MEMORABILIA COLLECTION

WORDS IAN FREER PHOTOGRAPHY ANDY PARSONS

y brother and I saw *Blade Runner* on the day it opened," says Geoff Hutchins, *Blade Runner* collector extraordinaire. "We actually queued for two-and-a-half hours in the rain, which I now think is quite apt." Thirty-two years later, Englishman Hutchins is now the proud owner of the most comprehensive collection of *Blade Runner* memorabilia in the world. As such, Hutchins's house plays home to a jaw-dropping array of Batty

Hutchins's house plays home to a jaw-dropping array of Batt bric-a-brac. Every *Blade Runner objet d'art* imaginable, original or replicant, is here. This is not called collecting. It is called obsession.

"I have seen it about 100 times," says the genial Hutchins who, in his day job, stages conferences. "Even now, things pop up I just haven't seen. At the moment Batty drops Deckard and grabs him again, Harrison Ford spits at him in the face in disgust. I only saw that on Blu-ray."

Just as the 11th Greatest Film Of All Time took a while to build its cult audience, so it took years to work its magic on Hutchins. "The first time I saw it, I would say I liked it," he admits, "but it didn't have a particular impact on me." Subsequently, Hutchins was browsing in a department store, bought the VHS (remember that?) and decided to give it another go. Watching C-beams glittering in the dark near the Tannhauser Gate had nothing on watching *Blade Runner* on telly.

"I watched it time and time again and it got me completely hooked," he says. "The end sequence on the roof with Rutger Hauer was the clincher. It doesn't matter how old you are, how long you've lived, you are going to want more. I think that's what I've connected with — the sadness. It's a very sad film. That still gets me when I see that bit."

Since buying that first VHS, Hutchins started rounding up any available merchandise as a way to "feel connected to the film. I know that sounds silly." After the gateway drugs of books, soundtracks and toys, Hutchins started mainlining the hard stuff of original props, first buying the miniature of Tyrell's office glimpsed on the outside of the pyramid. From there, he



Geoff Hutchins, proud owner of the most comprehensive collection of *Blade Runner* memorabilia in the world.

started to build his collection, first via eBay and US auction websites. Then as his nexus of Nexus-6 stuff grew, crew members, such as associate producer Ivor Powell and set designer Tom Duffield, started offering him first refusal on items in order to keep it all together. Yet some items still elude him.

"The Holy Grail — which I know will never happen — is the original blank-firing blaster that Deckard uses as the hero prop. That went for \$250,000 in a US auction, which is way out of my league, cash-wise. The other item is the Voight-Kampff machine. That just doesn't exist anymore."

Rather than just selfishly hoard his memorabilia, Hutchins displays his collection at cons around the world, chewing the fat with fans about the important *Blade Runner* issues: is Deckard a replicant? ("Yes. I've got a script version where Deckard says, 'I realised on the roof last night that Batty was my brother"); should there be a *Blade Runner* 2? ("If they've got to do it, a prequel could be good. Otherwise, leave well alone."); and what is the best version? ("People often tell me, 'I really love the voice-over but I don't feel that I can say that.""). The events have allowed Hutchins to meet Rachael, Zhora and Tyrell in the flesh.

"Joanna Cassidy [Zhora] came over to have her photograph taken with her outfit. She was over the moon to see it after all these years. I had a chat with Rutger Hauer at the bar. I had a picture taken with Sean Young and the blaster — she broke the trigger off. She said, 'I'm sorry."

Hutchins refuses to total up how much his *Blade Runner* treasure has set him back over the years — "I'd be frightened to know what it actually costs" — but it might be coming to its own scene on the roof top, as the remaining affordable items are drying up. Surely the closure of the collecting must come as a relief to Mrs. Hutchins?

"She supports me 100 per cent. I did have all my autographed pictures, posters and framed stuff up in the hallway, but we redecorated and that's all gone now. That has made it more of a family home instead of *Blade Runner* everywhere you look."

TURN NOW TO SEE HIGHLIGHTS FROM THE COLLECTION.

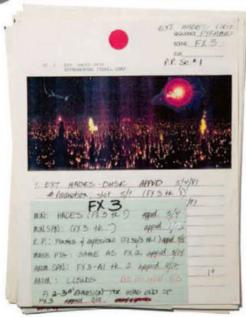


DISCARDED OPENING SCENE

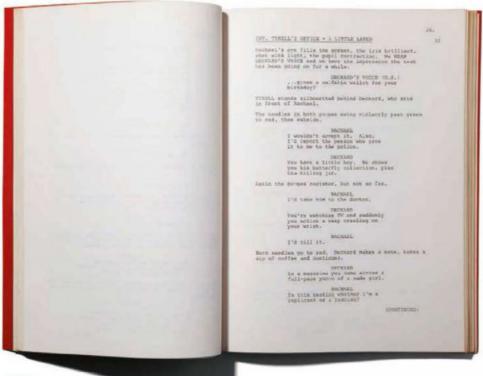
Storyboard artist Sherman Labby's artwork depicts a prelude to the replicants' escape from the off-world colony. Set on a Termination Dump, where androids go to be incinerated after their four years have expired, the scene sees Batty emerge from a pile of cadavers, then pull up two replicants – Leon and Mary, who was later dropped – from the heap before gazing towards planet Earth. The sequence was cut for budgetary reasons.

→ HADES VFX STORYBOARDS

Hutchins has hundreds of storyboards. These come from the visual effects department and depict the various elements needed for the so-called Hades opening. "The red dots mean that Ridley Scott has approved it," says Hutchins.







T BUDGET BREAKDOWN

Among the bundles of paperwork Hutchins has accumulated over the years, this budget breakdown could be the most compelling. Note the going rate in 1982 for a director and star who were both just off big hits – Alien and The Empire Strikes Back respectively.

THE SHOOTING SCRIPT

Hutchins has gathered a number of shooting scripts over the years – including one signed by cast and crew. Scripts remain one of the few *BR* items that still emerge. "The mannequins from Sebastian's apartment are in storage in the States," says Hutchins, "but they cost thousands."



"There weren't any crew jackets originally," says Hutchins. "There were just crew T-shirts until Harrison Ford paid for the crew to have jackets. The jackets were black, but Vangelis didn't like the colour. He was a flamboyant person and thought it was very drab, so he commissioned a very bright pink one.">

→ UMBRELLA

"This umbrella is iconic, as it is the only one with the ball handle. You can see it in the film. There is an urban myth that these are neon stems but they are actually fluorescent tubes. If they had been neon, they would have been mains-powered and left trailing cables. These ones run from batteries."

BLADE MUNNER



POLICE BADGES

"The badges are from one policeman's costume. They can be seen when Deckard is at the noodle bar and the policeman is standing directly behind him."





INCEPTION

ALAN PARTRIDGE WRITERS NEIL AND ROB GIBBONS
ON WHY NOLAN'S TRIUMPHANT DREAM-ACTIONER
MADE FOR SUCH A RIPE MID MORNING MATTER

"RECEPTION, PERCEPTION, CONCEPTION, INCEPTION. IF I CAN receive, perceive and conceive, why can't I inceive? What is happening to Britain's words?"

This would have been one of the many hot phone-in topics Alan Partridge hoped to address after watching the 2010 blockbuster *Inception*. Sadly, he never got the chance. In *Mid Morning Matters*, we witness Alan struggling to make himself understood by a cinema's automated telephone booking system, repeating a never-ending mantra of, "No. *Inception*." Captured off-air by the studio webcams, it shows Alan's solitary existence (one, adult afternoon ticket) and results in not rising fury

"FOR ALAN, IT WOULD POSE MORAL QUESTIONS."

but a dawning sadness that he's not a man plugged into the 21st century.

Why Inception? Mainly because the word amasses ridiculousness the more it's repeated, especially when competing for mouth-space with a boiled lolly. Inception also felt right because, like Alan, the film has pretensions of intellectual grandeur. A character called Ariadne might sound like a dermatological complaint, but really the name screams "Google me!" – no doubt revealing some clever classical reference that will "add layers". Don't know. Haven't looked it up. For Alan, the film – a study of the nature of consciousness – would pose a host of moral questions such as, "If you slap your GP in a daydream, is it classed as a thought-crime?"

Alas, Alan would have probably ended up watching *Shrek Forever After* instead, but not before lodging a complaint with the cinema about its automated booking system, which has been nothing but trouble since it was inceived.

RAIDERS OF THE LOST ARK 1981

USP: It's dropped seven places since our last poll, possibly due to residual ill-will towards Kingdom Of The Crystal Skull. But don't let rubbish digital gophers obscure the genius of Indy's original and best-by-far escapade. Raiders Of The Lost Ark's action is, of course, glorious. Made back when green-screen was just a twinkle in George Lucas's eve. Harrison Ford (or. often, Vic. Armstrong) drops into an actual snake-pit. is dragged behind an actual truck and rides an actual submarine in an actual ocean (okay, but the face-melting is fake). But what makes it a timeless classic is Lawrence Kasdan's whip-smart script, by turns solemn and silly, with a quotable line always just around the corner. In a thousand years, this movie will still be worth something.

MVP: It's too hard to pick between Spielberg, Lucas, Kasdan and Ford, so we'll go with the Nazi monkey.

OMG: The opening sequence, in which Dr. Jones infiltrates a fiendishly boobytrapped jungle temple, is pure gold. Much like the freaky Chachapoyan Fertility Idol he finds there



JAWS 1975 USP: In different hands, Jaws could have ended up being just another '70s freak-of-nature disaster pic. Or, given the daily calamities of its watery shoot, it could have just simply been a disaster. But Steven Spielberg (then only in his late twenties) snatched victory from the big, rubbery teeth of defeat with a less-is-more approach as far as the Great White (WHO IS NOT CALLED "JAWS") was concerned and, more crucially, by also nudging the film into an entirely different genre for its second half and turning out what is in fact Hollywood's greatest guys-on-a-fishing-trip movie.

MVP: Composer John Williams, for somehow making two notes scarier than an actual giant shark.

OMG: Yes, it's an obvious one, but it has to still be the EEEEK! appearance of Ben Gardner's severed, fish-nibbled head – apart from anything else, it's solid proof of the value of test screenings and reshoots.



THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING 2001

USP: Not even Smaug the Chiefest and Greatest of Calamities can usurp this from its place as most precioussss Middle-earth instalment. It has a cornucopia of wonders: hissing ghoul-kings, a jolly wizard, goblins that can scuttle up walls and the best fireworks ever. But at its core is a warm heart, personified by four mild-mannered halflings who'd rather be at the pub than leaping across bottomless ravines. Starting as a (relatively) small-scale chase flick and slowly expanding in scope as the Fellowship is formed, it is, handsdown, the most magical men-on-a-mission movie ever made.

MVP: Howard Shore, whose first fantasy score (if you don't count *Big*) fizzes with imagination. Building from meadowy whimsy to grim Dwarvish chants, it introduces iconic themes that the *Hobbit* films are still quoting.

OMG: The moment where Bilbo (lan Holm) transforms into a slavering monster and goes, "GRAAAH!" is still endlessly upsetting. You can almost hear Peter Jackson giggling in the cutting room.

STAR WARS: EPISODE IV -A NEW HOPE 1977

USP: It's hard to think of any studio film that's been green-lit since Empire's birth that sounds as insane as Star Wars must have in 1976. So it's set in space... but a long time ago. There are duelling knights... but also World War II-style dogfights... And it goes from a dusty Western to a rescue-the-princess quest... Yet George Lucas blended all those mythic elements into the ultimate cinematic power smoothie.

MVP: Darth Vader, a perfectly formed screen villain – physically imposing (thanks, Dave Prowse), menacingly stentorian (cheers, James Earl Jones), an evil warrior-monk with an oil-black roboskull face – that also somehow makes him look a little sad, hinting at buried tragedies within.

OMG: It might be the second-best *Star Wars* movie, but it has the best opening: the fanfare, the crawl, and that flyover from the biggest spaceship anyone had ever seen.



PULP FICTION 1994

you love movies at all.

USP: Quentin Tarantino's three-classic-crime-pitches-for-the-price-of-one remains his masterpiece, a gourmet smorgasbord of movie lore – from Howard Hawks to Jean-Luc Godard via Douglas Sirk – transformed into something original, vital and still essential. Chock-full of powerful performances, classic scenes, tricksy yarn-spinning, great tunes you'd never heard before and all tied up with enough verve and energy to get to the moon and back, if you don't love *Pulp Fiction*, you must really question whether

MVP: Tarantino the writer, shared with Roger Avary. Can you think of a film that covers more diverse topics in dialogue as the metric system, foot massages, *The Guns Of Navarone*, the nature of character, blueberry pancakes, the good old days of robbing liquor stores and Amsterdam's drug laws?

OMG: Vincent Vega (John Travolta) takes Mia Wallace (Uma Thurman) on a date and we go along to savour every moment. Even the uncomfortable silences.



THE SHAWSHANK REDEMPTION 1994
USP: The highest-ranking directorial debut on the list (coincidentally, still the highest ranked on IMDB's Top 250), Frank Darabont's Stephen King adaptation is the perfect mix of modern sensibilities (man, it is brutal) and classical storytelling nous. Yet it resonates because the relationship between Tim Robbins's Andy and Morgan Freeman's Red is one of cinema's greatest friendships: earned, touching and true. More than 20 years

later, even if you know its secrets, the ending is still devastating.

MVP: Morgan Freeman in general and Morgan Freeman's voice in particular – his golden tones turn a potentially on-the-nose narration into poetry.

OMG: Andy Dufresne locks the warden's door and blisses out to Mozart's *The Marriage Of Figaro* – blaring out over the PA system, the whole prison yard is transfixed. In a tough 142 minutes, it is a beautifully realised moment of grace.



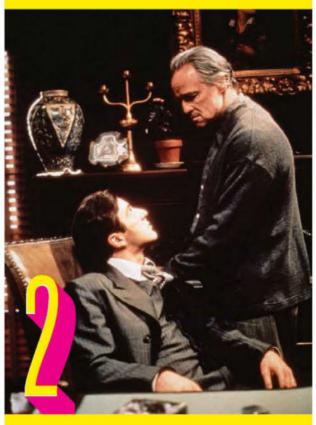
THE DARK KNIGHT 2008

USP: Seven years on and your love of

Christopher Nolan's Batman seguel only grows. It may be the highestranking "superhero" movie on this list, but its genius was in Nolan and his brother Jonah's bold conception of it more, as the director put it to Empire at the time, as "a large crime story, the sort of film Michael Mann always did very well, like Heat... but with the occasional psychotic clown running through it!" Batman Begins had taken Bruce Wayne's world seriously, but it still had a touch of the fantastical, especially during its final act. Here Nolan finally and firmly grounded the comic book genre in something that felt truly real and thrillingly visceral.

MVP: Heath Ledger, without a doubt. And who's gonna argue? From the shock-laugh moment of his pencildisappearing "magic trick", he'd achieved the seemingly impossible: he'd out-Jokered Jack Nicholson.

OMG: The glorious articulated truckflip, achieved on the streets of Chicago without a single scrap of CGI. It felt like the greatest Bond stunt that James Bond had nothing to do with.



THE GODFATHER 19

THE RAID/RAID 2 DIRECTOR GARETH EVANS ENCAPSULATES THE MOVIE THAT'S ONE OF HIS BIGGEST INFLUENCES

TRUTHFULLY, THE GODFATHER IS SO STUNNING THAT I FEEL WHATEVER

I fill this column with is just not going to cut it. So instead of a breakdown detailing the construction of characterisation, plot development and pure brilliance of its execution that define it as a masterpiece, I'm going to talk solely about one scene. One that for me is the defining moment of the film and one that has been emulated but never bettered.

Michael, McCluskey, Sollozzo. One dinner table. A small, intimate restaurant. And a loaded gun chained to the back of a toilet. "An old-fashion toilet – you know, the box, and – and – and – ah, the chain-thing." The whole scene is

"EMULATED BUT NEVER BETTERED."

intense – not because we're afraid if Michael can safely execute these two people without getting killed or caught himself. But because we're afraid if Michael can execute these two people. This is the crossroads for a character who had sworn against involvement in the family "business" about to become its most notorious member. And so as he returns, gun in pocket, followed by the deafening sound of the trains as they roar past above, it becomes a disorientating experience that throws us deep into Michael's state of mind: an intimate insight into his innermost fears before the sudden scream of a gun punctuates everything. Three shots are fired. Michael walks out. And he's in for life; there's no turning back.



GEORGE LUCAS TAKES A RARE STEP OUT OF RETIREMENT TO CONSIDER WHY THE EMPIRE STRIKES BACK IS YOUR FAVOURITE-EVER MOVIE. "IT'S A LITTLE BIT MORE ADULT. I'M MORE OF A GOOFY DIRECTOR..." WORDS IAN FREER

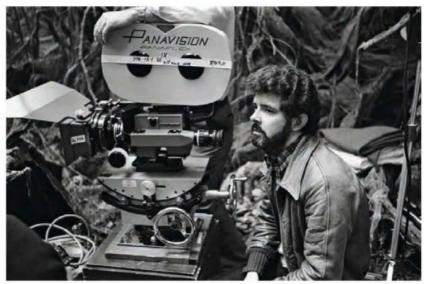
aving sold Lucasfilm to Disney and entered semi-retirement in October 2012, George Lucas is currently spending his time working on passion projects like his long-cherished experimental films ("I am working on three films that I'm writing. I'm pretty much going to have to pick one soon to make into a movie.") and the Lucas Cultural Arts Museum, which celebrates popular art of the past 150 years. But to celebrate the news that



Empire readers have voted The Empire Strikes Back as The Greatest Movie Of All Time, he is delighted to take a rare step back into the limelight to talk all things Episode V. "It's a privilege to be honoured by your magazine," he begins. "We've grown up together."

When you think about *The Empire Strikes Back* as a movie, what do you think of? I think it's soulful, but in a different way from *Episode IV*. It's a little bit more adult. As a director, I'm more of a goofy

Above: Shooting The Big Reveal – dialogue by Lawrence Kasdan. Above right: Lucas on the Dagobah set.



director. If you take American Graffiti and Star Wars, you'll see what people used to call "effervescent giddiness", which is just the way I am. Star Wars skews slightly younger than you'd expect. It was a film for 12-year-olds. I expected it would play for everybody. Empire's like that but a bit of the goofiness has been shaved off it. [Director Irvin] Kershner was much more of a serious person. He loved the whole religious aspect of it, Luke learning the Force. A lot of that has to do with Buddhism, and Kersh was a Buddhist. We were able to keep some of the goofiness but not as much as if I were doing it by myself.

Why do you think it is so beloved?

Well, it's relative. All the films are beloved by somebody. The fans like *The Empire Strikes Back* the best, partly because it is so dark. It's an overall story and as it happens in the second act, things get dark. I never really planned it to be three separate films but when it became three separate films, it had an interesting effect of each film having its own personality, caused by the plot.

Did you have concerns about how dark it was going to get?

I wasn't too worried. I found it interesting to do it. The part I had the most difficulty with was the father cutting off his son's hand and then leaving it that way without resolving it. It's symbolic but it's very real. In mythology, it's a key psychological motif between the father and the son, the son feeling that the father has got a bigger dick. I was worried if that would have any effect on people. I took it to a number of psychologists and they all agreed it wouldn't have any effect. If kids were bothered by it — particularly boys' relationships to their father — they would just think Vader was lying and would resolve it themselves. As it turned out, that's what happened.

Can you imagine trying to keep the Vader/ Luke reveal secret today?

No. It was pretty remarkable we pulled it off then. It was without the internet but it was still extremely intense in terms of the fans. Literally, I didn't tell anybody. Even the producer didn't know. It wasn't until James Earl Jones came on during the finishing of the movie that it was revealed what he was actually saying there. We expected it to leak then but it didn't. It made it through the sound mix where the group widened. Then, everybody came out of the first screening and said, "HE'S HIS FATHER!" Personally, I think it was one of the last real reveals. Now you can't do it.

You also left Han Solo, debatably the most popular character, in limbo...

Harrison kept yelling through the whole thing, "Kill me! Kill me! Kill me!" I said, "Harrison I can't kill you, I need you at the end of the next movie. There's this love story thing going on. But I'll do the next best thing. I'll put you in a slab of concrete and ship you off to Mars."

Empire's narrative shape is unusual in that its battle occurs early. Did that worry you?

That was a big deal. I was playing with the norm and I was hoping I could get away with it. I just decided I could deal with it emotionally. There's a big swordfight at the end. That's a sort of big action scene. It just doesn't compare with the Death Star. So I said, "I'm going for an emotional battle that is more personal and that will be the climax of the movie." Now, everybody does a big action scene, they don't even think about it anymore. I was telling a story, I wasn't just making an action movie. That's the way the story went and that's the way I let it go.

The other big risk you took was to put a Muppet at the centre of the movie...

The tradition in fairytales and mythology





is that there is always a little mystical creature that the hero comes across who is actually a great wizard and very powerful. I liked the idea of it being somebody you would never guess to be a Jedi. I wanted to do a really small character but I wanted him to look like he could actually be a real creature. Nobody had really done that before. That whole area of technology hadn't advanced. Jim Henson had done most of it and had the real talent available to make that into a character. It's really the actors who do it, it's not really the puppet. Between Stuart Freeborn, Frank Oz and Jim, we were able to kludge that thing together. I said, "If this doesn't work, the movie is going to fail. It's that simple.'

It's magical on film. Was it magical on set? Uh, no. There was nothing magical on the set, especially on those movies.

Do you get the cult around Boba Fett?

Yeah. He's cool. The fun of it is, you find those little incidental characters and then if people are really attracted to them, they can take off. It's basically what Marvel does. Let's face it: Boba Fett is sort of the same character as Iron Man. It's just that he doesn't have such an articulate suit. We didn't go into the kind of detail that Iron Man goes into because we didn't have to.

Many *Empire Strikes Back* alumni call it the toughest shoot of their careers. How do you view it?

In the beginning, I said, "Okay, I'll let them make the movie and I'm not going to be there pressuring them." I knew if I were on the set, it would be a whole different thing. I let them go, but unfortunately Norway [doubling for Hoth] was supposed to be a 10-day shoot and went way over budget, way over schedule.

When they came back to England, I sort of moved in with them and realised I had to be there every day. Kershner was very nervous and worried about the whole thing. I kept trying to say, "It's okay, don't worry, just focus on the day-to-day reality." Kershner fortunately bought into what the story was, what was going on. He was very good about collaborating. So I took over the burden of the special effects and let him worry about the actors and the story.

And you famously financed it yourself.

The reality of it was that it was going way over schedule, way over budget. I was in hock up to my ears to pay for it. Then the bank cancelled the loan and I was stuck halfway through the movie. I didn't have any money and I had run out of everything. Fortunately we were able to get another loan from another bank but it was under extreme duress. We were getting to the point where we were going to have to skip the weekly pay for the crew and say, "We're going to have to give it to you next week." We just barely got this second loan in place. And then they went over budget again.

How did that feel?

It was pretty bleak [laughs]. There was no guarantee it was going to work. I had just done More American Graffiti, which tanked. Empire's cameraman was a brilliant cameraman but he took a long time to light it. The first Star Wars was a really low-budget movie — \$13 million — and we shot it practically overnight. The second one cost three times that much and took a lot longer to shoot. I thought it would still be low-budget but it didn't turn out that way. Fortunately it was successful and I got my money back.



Empire had the fewest changes for the Special Editions. Did it hold up the best?

Empire had the less obvious things. In the early ones, we could never get a matte in the snow. It was technically impossible. Because [now] we were doing it digitally, we were able to make it without matte lines. There are those who say, "I like the matte lines." It took us 24 hours a day for years to get rid of those matte lines. There was more work done on Empire than on Episode IV.

The *Episode IV* Special Edition famously features Greedo shooting first...

If I'd known what a big crazy thing it would be, I'd have left it alone. The people who like to think of Han as a cold-blooded murderer, they have their version. The idea was this guy is not a cold-blooded murderer, he is a scoundrel — that's different from being a murderer. I still don't think many people now can tell the difference. They don't know who shot first.

Why did it become such a big thing?
Because the fans have a modern morality



"I THINK EMPIRE WAS ONE OF THE LAST REAL REVEALS. NOW YOU CAN'T DO IT."

Irvin Kershner poses with Vader, IG-88 and Iron Man. **Above:** Give Luke a hand – "a key psychological motif".

Above left: Director

which is, killing people is okay. The film is kind of old-fashioned. It's from the '30s and '40s, where the good guys don't kill people in cold blood. It was basically the same problem with Indiana Jones and the swordfight. When I saw it I thought, "This is great," but it makes him an immoral jerk. Why would you shoot someone if you've got a gun and they've got a sword? But that's my morality getting in the middle of it all. The films are for young children. I think about things like that.

How do you feel about the *Star Wars* saga now you have handed it on?

I love the *Star Wars* films. I'm glad I made

them. They were designed to inspire kids to think outside the box. They did make a difference which I see every day. I see it in everything from astronauts to filmmakers. When we were doing those films, everybody told me, "You can't do a lightsaber because the laser light would go on forever." Now a couple of kids spent a couple of years at MIT and they built a lightsaber where the laser stops. I'm not sure what use it is, but it was a major breakthrough in physics. It's interesting the films are still being talked about. I expect they will go through the next few films and go, "Let's go back to those old films that our grandfathers talked about."



"THE FALCON MUST HAVE REAL TIGHT SEATBELTS..."

FX SUPREMO DENNIS MUREN ON THE EMPIRE STRIKES BACK'S VFX CHALLENGES

ON AT-ATS

"There was talk about doing the walkers as miniature robotic things. There would be little motors and you'd push a button and it would walk. It was a neat idea, but if you could do that, they would be cleaning your carpet then you'd take them for a walk. I thought it was the perfect place for stop motion: being walking machines, it would give a kind of machine feel."

ON ASTEROIDS

"There was concern that the Falcon was flipping over too much. On Star Wars: A New Hope, the idea was that the Falcon was flat and anchored like a ship in the ocean. I thought, 'It's more fun if it can do a barrel roll.' It helped the graphic look of it but the people in the Falcon must have real tight seat belts."

ON LIMITED BUDGETS

"When we first walked into the facility at Northern California, there were little stickers on the light switches that said, 'Please turn off lights when you leave the room.' I just thought, 'Oh my God.' Joe Johnston put in a request for a \$13 power pencil sharpener. It was rejected. That was going on through the show."

ON THE END PRODUCT

"We saw an early, almost finished version up here in the Bay area. I couldn't assess the effects at all but I was impressed with how huge the movie looked. It looked like Lawrence Of Arabia times 10."

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Kingsman: The Secret Service



FROM NOW / RATED MA15+ / DIRECTOR MATTHEW VAUGHN / CAST COLIN FIRTH, TARON EGERTON, SAMUEL L. JACKSON

BR DVD

OTT LOL VINTAGE BOND SPOOF KICKS ASS



AS AN ATTEMPT TO bring a bit of levity to the spy genre which, of late, seems keen to dwell in the moral shadows, Matthew Vaughn's latest is a

triumph. Its plot, about a secret organisation of gentlemen agents who keep the world safe without making an uncouth fuss about it, packs in loving nudges to numerous retro spy franchises, a villain with a better plan than anything Blofeld ever came up with, and many stylish touches all of its own. It's not a spoof but a film that reveres tradition while modernising it, like a good tailor. Vaughn has always had a shrewd eye for casting. The surprise of seeing the upright Colin Firth unleash violent hell when the need arises is a perfect encapsulation of the film's tone: slick but scrappy. Taron Egerton is the find, though. As estate kid Eggsy, who progresses from cheeky punk to double-breasted gent, he brings charm to a character that could have been annoyingly cocky. (Until the film's final, wildly misjudged joke, at least, which aims to up the ante on Roger Moore's Bond innuendo but misses by 007 miles.) As Egerton says in one of the numerous interviews in the Blu-ray extras, he was a complete unknown. He should be remembered. EXTRAS A spy briefcase full of featurettes plus galleries.

OLLY RICHARDS

SPOILER ALERT!

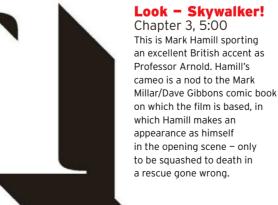
WORDS CHRIS HEWITT

EMPIRE'S HANDY GUIDE TO KINGSMAN'S BEST BITS THAT YOU MIGHT HAVE MISSED **FIRST TIME AROUND**



app to scan the







Davenport) sips before shuffling off this mortal coil is a 1962 Dalmore, one of the world's most expensive whisky. Only 12 bottles were produced.



Manners Maketh Man

Chapter 8, 20:55

As said here by Colin Firth's Harry Hart, and later by Eggsy in the mid-credits sting, the Kingsman slogan was originally coined by William Horman in The Vulgaria, a Latin textbook published in 1519.



Kingsman & Sons

Chapter 10, 25:45 Our first glimpse of the tailor shop that doubles as the tooling-up room for Kingsman agents. The exterior is a real tailor shop — H. Huntsman & Sons Ltd at 11 Savile Row, London.



Meet Merlin Chapter 11, 30:19

Mark Strong has been a Vaughn lucky charm since 2007's Stardust. Here, as Merlin - Kingsman's take on Q he was originally meant to be Welsh, but changed it for this Edinburgh accent. If the sequel happens, Vaughn intends for Merlin to come out as gay.





The Drowning Pool

Chapter 13, 34:47

The sequence in which the trainees' dorm is flooded was so difficult to shoot it was drastically shortened during production. Divers were on standby for the actors, as there was no wav out save busting through the set's ceiling.





Skyfall

Chapter 18, 49:05 The end of the HALO iump sequence marked the first time Taron Egerton had ever set foot on a movie set. He and director Vaughn have since reteamed for a movie based on the life of much-loved (in Britain at least) Olympic skiier Eddie The Eagle, also starring Hugh Jackman, due in cinemas on April 21 next year.





Sunday Schooled Chapter 26, 1:19:03

The astonishingly violent church scene took a week to film, and sees Harry rack up at least 40 kills to the soothing sounds of Lynyrd Skynyrd's Freebird. Harry's death soon after also differs from the comic, in which he was shot through a hotel-room door post-coitus.





Gazelle Gives 'Em Hell

Chapter 16, 44:30 Sofia Boutella's razor-limbed henchwoman Gazelle, a nod to From Russia With Love's Rosa Klebb, dispatches two Swedish bodyguards, one of whom is played by Damien Walters, the film's fight arranger.



Headbanging

movie history.

Chapter 33, 1:49:18 Vaughn described the exploding heads sequence as a "Busby Berkeley fireworks display", and recruited French FX outfit BUF to handle the visuals. He wanted the heads to explode in clouds of colour to offset what would otherwise be one of the goriest scenes in



Maggie



2015 / FROM JULY 16 / RATED M / DIRECTOR HENRY HOBSON / CAST ARNOLD SCHWARZENEGGER, ABIGAIL BRESLIN, JOELY RICHARDSON



FATHER OF THE DIED



IN 1968, GEORGE A.

Romero changed the face of the horror film with Night Of The Living Dead. What didn't become apparent for decades was that Night also

created a new genre backdrop, the zombie apocalypse. Just as the Western or the musical could once tell a range of stories from comedy to tragedy, so zombie apocalypse horror film runs to TV soap opera, teen romance, nerd comedy, action epic, reality show or as here — indie arthouse drama.

Maggie, a buzz-catching script by John Scott 3 which has wound up as the feature debut of titles designer Henry Hobson, mixes slow-burning fatherdaughter terminal illness drama with Romero-ish horror. Though Arnold Schwarzenegger's post-Governator action comeback has petered out, he shows perhaps-surprising chops as a mature actor in a sincere, unshowy, effective turn. Rather than kick zombie ass and blow away mutants with big guns, Arnie's farmer hero has to burn his crops, shut out his wife (Joely Richardson) and younger kids, and clash with medical and police authorities who are enforcing a perhaps-inhumane quarantine policy (it might boil down to

throwing 'em all in a room and letting 'em eat each other) while watching his daughter Maggie (Abigail Breslin) slowly, upsettingly change in a manner all too familiar from other zombie films.

It's slow-paced and thoughtful, which prods you to ponder the fairly obvious subtexts - sexually-transmitted disease, teenage hormones (Maggie spends as much time peering at her decaying skin in the mirror as any acne-scarred princess) and the decline of the rural working class. It's slightly unusual that the transformation takes quite a long time, though even that's not unprecedented (Dead of Night, Life After Beth), but this is tactful and earnest about its characters' situation - though it works its way towards an inevitable, downbeat finish so methodically that the finale is more likely to shock than surprise.

LIKE THIS, WATCH THIS



GINGER SNAPS 2000 Student gets bitten by a creature. Smart thrills.



STAKE LAND 2010 A thoughtful revamp. Blood, brains & heart (not literally).

EXTRAS None. KIM NEWMAN

The neck rub

Burying The Ex



2014 / FROM JULY 8 / RATED MA15+ / DIRECTOR JOE DANTE / CAST ANTON YELCHIN, ASHLEY GREENE, ALEXANDRA DADDARIO

DVD BR

NOT LIVING DOLL



NEITHER AGE NOR

lower budgets shall weary Joe Dante. The first film in five long years from the director of Piranha, The Howling, Gremlins and

Inner Space may be slight of premise high maintenance girlfriend dies, resurrects as high maintenance zombie but it's alive with his trademark movie exuberance, recalling his early anythinggoes Roger Corman days.

It's also an affectionate, if goofy tribute to horror movie cinephilia, with Yelchin and Daddario bonding over a love of classic spookfests (a Val Lewton double feature!) and zombie Greene providing the Romero yuks. Decidedly one joke, sure, but Dante's energy remains as infectious as ever. Somebody give this man a \$100 million budget again.

EXTRAS None. **LUKE GOODSELL**

proved fatal.



Monsters: Dark Continent



2014 / FROM NOW / RATED MA15+ / DIRECTOR
TOM GREEN / CAST JOHNNY HARRIS, SAM
KEELEY, JOE DEMPSIE



THE WAR ON TERRORS



THE MAIN CHARACTERS

of *Monsters: Dark Continent* are introduced in dusty, threatening, grim-looking environments and situations that could

come from any recent film about a real-world war zone but for telltales like giant monster corpses on the streets and anti-alien graffiti on smashed buildings.

Sergeant Frater (Johnny Harris), disguised as a local, assassinates an insurgent leader in a Middle Eastern city and waves his US passport to identify himself as a covert operative to the border guards. Private Parkes (Sam Keeley) and his buddies, on their last night in Detroit before deployment overseas, get high with lap-dancers, but also hang out at a dog-fight where a killer pooch is matched against a tentacled, pitbull-sized alien. Both regions look credibly devastated, by economic woes and conventional warfare as much as the encroachment of the outer space kaiju we met in Gareth Edwards's break-out DIY hit Monsters.

The first film was an unusual genre blend, using a large-scale alien

infestation as the backdrop for an indie relationship road movie. For the follow-up, writer-director Tom Green goes the "this time it's war" route and shifts focus to military reaction to the threat from space, which featured briefly in *Monsters*. In a new country, with fresh characters and a wider variety of monsters, *Dark Continent* is free to forge its own identity. We see more of the creatures this time round, but their mystery isn't completely dispelled.

A whole genre of films, from ID4 onwards, have showed Earth's military nobly fighting and triumphing against overwhelming alien firepower — selling a fantasy of just war against inhuman enemies at stark odds with recent real-world military engagements. Monsters: Dark Continent is closer to home as a US action fought against aliens is just as messy as wars in Iraq and Afghanistan. Much of the threat to the lost patrol comes from understandably pissed-off locals who resent having their homes bombed as collateral damage while the Americans blast monsters from the air. Action scenes are shocking but disorienting, as any battle plan is forgotten by soldiers under attack from all sides. In its fantastical way, this is one of the most believable, pointed and sober films about the wars of the 21st century.

It's not free of longeurs (dazed characters wander around a bit too much) and clichés but it also has a rough beauty unusual in science fiction: the bleached-out desert landscapes, augmented by CGI monster carcasses and clouds of black smoke are gorgeous, presenting Earth as an alien, hostile environment.

EXTRAS None.

KN

LIKE THIS, WATCH THIS



INVASION OF THE BODY SNATCHERS

1978
Philip Kaufman's
remake of the '50s
classic turns Don
Siegel's sci-fi invasion
into a gritty '70s
paranoid thriller.
Donald Sutherland is



Strangerland

DVD BR

2015 / FROM JULY 8 / RATED MA15+

Focusing on the unhinged parents rather than the kids that have gone walkabout in the Outback, director Kim Farrant's dark debut takes the tried and tested missing children formula, tosses it into a room full of actors and waits for the fireworks. Nicole Kidman is back on form, after her *Grace Of Monaco*, misfire, as the mother on the edge of a nervous breakdown; Joe Fiennes plays against type as a twitchy ex-pat father; and Hugo Weaving is his usual affable self as the cop on the case.

EXTRAS Featurettes.

DAVID MICHAEL BROWN

BONUS FEATURE

KIM FARRANT STRANGERLAND'S DIRECTOR OPENS UP

So, *Strangerland* was a long 13 years in the making?

You would think after 13 years I'd lose interest [Laughs]. But the themes continued to fascinate me so I had to make it. I'm interested in how we would cope in such an extreme situation, and how most of us would walk around with a happy mask on.

How was working with Nicole Kidman?
I think Nicole loved having the opportunity to really show the underbelly of her raw vulnerability. It's like she's skinless at times. It's very brave to do, especially when someone has such a public life and public career, to have that willingness to do that, so kudos to her for her openness. It's not like she needs to work.

Was shooting in the Outback a challenge?

Filming the aerial shots was a rewarding challenge. The Outback is so stunning and scary and monumental. I was up in the helicopter, with the aerial cinematographer, designing shots, going over those landscapes, directing 50 extras from a helicopter, seeing them down on the land like little ants. DMB



IO2



Pound Of Flesh

2015 / FROM JULY 8 / RATED MA15+ DVD BB



You know it's time for a life rethink when you wake up one morning submerged in an ice bath in Manila with the kidney you've promised your brother's terminally ill daughter missing. Well, you would... unless your name is Jean-Claude Van Damme. High kicking to type, JCVD whacks the baddies with his limber limbs, all in an attempt to avenge the lost kidney. Throw in some one-dimensional criminals, disjointed flashbacks, palm-card-reading dialogue and false humility, and you've got your standard Van Damme action flick - with a few more added wrinkles and aching limbs. EXTRAS None.

CAMERON WOOD



Project Almanac

2015 / FROM JULY 8 / RATED M

Hot high school nerd David (Jonny Weston) discovers the engine of his dead father's time machine after seeing his 17-year-old self in video footage at his 7-year-old self's birthday party. He and his pals go nuts, cash up with the lottery, head to a previous Lollapalooza, reference Back To The Future, Looper et al. with Gen-Next smartarsery and a camera somehow filming everything. Which is the problem. There's a potentially great movie in here, weighing fun and sober ramification ripples with a brainscratching logic, but the restrictive view of Found Footage generates incredulity even though "filming everything" is integral to the plot. Now, if only one of these kids would go back in time and kill FF with a shovel. EXTRAS Deleted scenes, more.

DANIEL MURPHY

Trash

2014 / FROM JULY 9 / RATED M / DIRECTOR STEPHEN DALDRY / CAST ROONEY MARA, MARTIN SHEEN, WAGNER MOURA

FAVELADOG MILLIONAIRE



A GLIMPSE AT THE

cover for Stephen Daldry's latest seems a dead give-away. It depicts a trio of gleeful youngsters, banknotes raining down on

them as, in the background, the sun smiles down on the twin peaks of Rio de Janeiro's Corcovado and Sugarloaf Mountain. The plot — three street kids find a wallet in a garbage dump and adventures swiftly follow - only confirms the impression of a cheery, family-friendly caper featuring lovable urchins and an exotic location.

In fact, Trash is a full-throttle urban thriller that steers well clear of Rio's beauty spots to delve deeply into the city's dark sides of crushing poverty, political corruption and police brutality.



2014 / FROM JULY 22 / RATED MA15+ / DIRECTOR YANN DEMANGE / CAST JACK O'CONNELL, SAM REID, SEAN HARRIS

DVD BR

FULL METAL JACK



WHAT A YEAR 2014 WAS

for Jack O'Connell. Between Starred Up (playing alongside Ben Mendelsohn), Unbroken (where he took the role of

Olympian Louis Zamperini for Angelina Jolie) and '71, the English lad revealed an astonishing aptitude for toughness and sensitivity combined performance-proof that the heart is a muscle. Here, as British soldier Gary Hook in Yann Demange's big-screen directorial debut, O'Connell plays closest to himself (he considered an army career).

Along with the close-to-home setting battle-scarred Belfast in (duh) 1971 O'Connell helps humanise a kinetic, raw survival thriller, in which grunt Gary



finds himself lost and hunted in the city's deadliest district.

O'Connell's triumph shouldn't detract from that of his director, though. Demange has so far thrived in television (zombie reality show Dead Set and housing estate geezer drug dealing in Top Boy), but '71 is a statement: "I could do anything next" - a blockbuster, a horror, an Oscar-winning drama. He could be the next Luc Besson, or the new Steve McQueen. Can't wait to find out which

EXTRAS Demange is an impressive new voice so it's a shame that the disc is bereft of extras.

DAN JOLIN

LIKE THIS, WATCH THIS



FIRST BLOOD

1982

Before the bulging muscles and jingoistic flag-waving, Rambo was an on-the-run Vietnam vet using his wits to survive.



It's the last that it confronts most bluntly. When one of the "dumpster boys", whose discovery could spell the downfall of a crooked official, is violently abducted by the police (politicians' unofficial enforcers), it's accepted with glum resignation that he'll never be seen alive again. This is not a cute story of wily scamps running rings around cops; these are the kind of cops who view street kids as vermin and value their lives accordingly.

In some respects, Trash meets expectations more cordially. Martin Sheen, for instance, crops up as the mandatory patriarchal priest whose gruff exterior hides a heart of gold. Beyond that Daldry's film indulges very few clichés and pulls very few punches. It's also beautifully shot and bursting with energy, much of which emanates from the dynamite performances of Rickson Tevez, Gabriel Weinstein and Eduardo Luis (dumpster boys Raphael, Rato and Gardo), none of whom had any acting experience before they were cast. The other star, of course, is Rio itself, as sexy and alive as ever, but definitely not playing the glamour puss this time. EXTRAS None.

SIMON BRAUND



The Last Five Years

DVD BR

2014 / FROM JULY 22 / RATED M

A musical with barely any spoken dialogue is not for everyone, but in adapting the off-Broadway smash, writer-director Richard LaGravenese does his best to make Cathy and Jamie's five year romance irresistible. aided considerably by the casting of Anna Kendrick and Jeremy Jordan. The structure is gimmicky (Jamie's story is linear, Cathy's unfolds in reverse) and the songs will curl the toes of anyone not comfortable with the idea of a feature-length Girls-style relationship-tale tunefest. But if you're a Kendrick fan – legislation is currently pending, to make that mandatory - this will float your showboat.

EXTRAS None.

DAVID HUGHES



I04



Inherent Vice

2015 / FROM JULY 22 / RATED MA15+

Forget the plot: even director Paul Thomas Anderson admits his take on Thomas Pynchon's gumshoe epic doesn't make sense. Instead, savour the oddball riffs and his terrific cast. Joaquin Phoenix is hilarious as P.I. "Doc" Sportello, a stoner Bogart. Pair him with Lebowski and you'd have film's least effective detecting force. PDS



Big Eyes

2015 / FROM JULY 22 / RATED M 500 50 6 6

Quite possibly Tim Burton's least Tim Burtony film ever. It's refreshing to see the Godfather Of Goth ditch the cobwebbed pumpkins to forge a study of real-life artists Margaret and Walter Keane. But while Amy Adams quietly charms, Christoph Waltz hams harder than Miss Piggy, coming perilously close to tipping the whole thing over. NDS



The SpongeBob Movie: Sponge Out Of Water



As mad as a bag of mackerel, SpongeBob's latest jape brings him into contact with a recipe-stealing pirate, a gun battle at the Krusty Krab and a space dolphin. It's not The Godfather - it's not even The Codfather - but the silliness rockets so far off the chart, you'd need sonar to find it again. PDS



WHERE TO FIND ICONIC LOCATIONS FROM TV AND FILM...

WORDS HELEN O'HARA



Star Wars: The Force Awakens Mývatn, Krafla In northern Iceland you can visit Lake Mývatn and the Krafla volcano, reportedly locations for Episode VII. Both are eerily beautiful, but watch out for the midges the lake is named for. Sightings of Daisy Ridley and John Boyega's stunt doubles suggest action scenes, and rumour has it Iceland will play the planet Sullust.



Interstellar Vatnajökull National Park

Christopher Nolan's home away from home is the Svínafellsjökull glacier at Vatnajökull National Park in Iceland. The area provided those alien planet surfaces that Matthew McConaughey walked, but also a training ground for Bruce Wayne in Batman Begins. You'll need to book a guide to visit the glacier itself.



Sense8 Harpa Music And Concert Hall, Reykjavík The climactic scene in the Wachowskis' TV sci-fi mindbender takes place on a dock right next to the waterfront Harpa Concert Hall. It involves all eight people from around the world who find themselves mentally linked in the show. But you don't need a hive mind to visit this extraordinary modern building.



A day trip from Reykjavík, the area around Vík holds key locations from Darren Aronofsky's Biblical epic. Hafursey is the mountain beside Noah's tent, an extraordinary green spot rising from black volcanic sands. You'll need an all-terrain car to get there, but it's easier to visit Raufarhólshellir, aka Methuselah's cave.



It Follows

2015 / FROM JULY 15 / RATED M / DIRECTOR
DAVID ROBERT MITCHELL / CAST MAIKA
MONROE, KEIR GILCHRIST



NEW NIGHTMARE



THE PREMISE OF *IT* Follows, David Robert Mitchell's terrific horror flick, is delicious. Likable Jay (Maika Monroe, a star in the making) has

car coitus with her new boyfriend, who passes on a curse that sends the victim death in the shape of a slow-moving but relentless assassin that can come in any form: pensioner; two-metre giant; or naked dude on a roof. How Jay and her pals cope with the so-called followers over the next 90-odd minutes is nerve-shredding.

If the idea is a belter, so is Mitchell's execution. He runs every trick in the horror playbook - red herrings, jump shocks, creepy background details - but It Follows never feels gimmicky. This is partly because Mitchell is alive to the dilemmas inherent in his concept would you sleep with a stranger to get rid of the sex-hex? — and partly because of its cast of believable teens. They watch old movies, read Dostoyevsky and talk bullshit, then do that rare modern-horror-film thing: support each other in their desperate hour of need

This is just one of the twists *It*Follows brings to an increasingly stale genre. It may use a slasher set-up and a (genius) synthesised score, but it pulls off the feat of reminding you of the scary movies you grew up with (hello, Elm Street) while remaining fresh, frightening and original. It turns old Halloween tricks into a bona fide treat. **EXTRAS** Commentary, more.

IAN FREER

1100771077

THEY FOLLOWED

THE TERRIFYING, PURSUIT-HAPPY DEMON IN *IT FOLLOWS* TAKES MANY FORMS. WE SPOKE TO THREE OF THEM... WORDS LUCAS FOTHERGILL



INGRID MORTIMER

(OLD WOMAN IN PYJAMAS)

"I actually graduated from where we were shooting, the University Of Michigan, a number of years ago. It was a homecoming of sorts. It didn't bother me at all, being in a nightgown for the role. When I auditioned, I was iust asked to look like an old woman walking slowly down a hallway. And I didn't have any trouble doing that!" "I wanted to scare the dickens out of Maika, so I used a thought that brought back fear and anger to me. When my husband and I were crossing the Saginaw Bay in Northern Michigan, a storm came, and the waves were three to four metres high. My body froze. I was as frightened as I'd ever been in my life. On top of that fear, I felt very angry with my husband. I used this to create what you saw on screen.

"I spent about 12 hours on set over one day, and by the end it felt like we were a family. I feel very fortunate to be entering the world of acting at my age. I really hope to continue in the future."





ALEXYSS SPRADLIN

(GIRL IN KITCHEN)

"Make-up took about two hours: they did my face, airbrushed on the wounds, then had to make this mould for my mouth because my character's teeth were missing. I had to keep it in for hours, even when I wasn't acting. Everybody on set was taking pictures with me, saying, 'You're still good-looking, even with no teeth!" "If you remember, when I was playing the creature it was peeing itself. I don't know why. They had to hook up a hose through my shirt and underwear - it took almost violating fumbling to get the tube in the right place. It had a hand-automated release, and I had to pee myself 10 or 15 times, to get the different angles. "This was my first acting role; it was such a cool experience. I got it through my uncle being friends with one of the casting agents. I had people I hadn't spoken to in ages congratulating me on Facebook. My friends thought



the film was a proper trip."



ELE BARDHA

(MR.HEIGHT)

"I was the stunt co-ordinator for the movie. The original actor for Mr. Height [the lead character's dad] pulled out so David, the director, asked me to do it. It was awkward flapping around in the swimming pool, but it looks fantastic when you see it cut together."

"We had to hold our breath for a long time to shoot the whole sequence of me grabbing onto Maika and pulling her two metres underwater, trying to drown her. There was a lot of water safety

- this stuff is a lot more dangerous than people realise.
"The objects that I threw around were specially made to be soft, so it was like throwing a big Nerf ball. The chair, for example, was made of foam but had a bit of metal inside to keep its shape. After several takes, it started to weigh around 18 kgs because it was waterlogged, and it became an incredibly dangerous chair. That's when I threw the stunt double in, and she had to just eat it, basically."



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REWIND



X-Men: Days Of Future Past — The Rogue Cut



2014 / FROM JULY 15 / RATED M / DIRECTOR BRYAN SINGER / CAST PATRICK STEWART, IAN MCKELLEN, HUGH JACKMAN

DVD BR

MUTANT MARIE STILL MIA



THE TITLE IS

misleading. Yes, it's an extended cut, with Anna Paquin's badger-haired power-absorber (who only made one shot of

the theatrical edition) the focus of the biggest new subplot. But shuttled in to take over consciousness-projecting duties from Kitty Pryde, she utters fewer than five words. In fact, it's Mystique and Magneto who get more to do. The latter leads a mission to rescue Rogue from Cerebro: while it muddles the film's chronology (they seem to jet from China to New York and back in a jiffy), it's a cool, effects-heavy sequence that neatly intercuts Old Magneto doing good with Young Magneto doing bad. Mystique, meanwhile, stops off at the X-Mansion for a roll-around with Beast. Things get very blue indeed. EXTRAS With 17 added minutes, it makes for a podgier but fascinating watch. And to sweeten the deal, there are two major new extras. Hour-long doco Mutant Vs. Machine and X-Men: Unguarded, a jokey group chat with most of the stars. Halle Berry moans a lot, Patrick Stewart does an Aussie accent, and Ian McKellen wonders if the series is called 'X-Hommes' in France. No sign of Anna Paquin, though. Maybe next year?

NICK DE SEMLYEN



Stand By Me



1986 / FROM JULY 16 / RATED M / DIRECTOR ROB REINER / CAST WIL WHEATON, RIVER PHOENIX, COREY FELDMAN

DVD BR (> @

ROB REINER'S CLASSIC STILL STANDS UP



IN THE RUSH TO

point out all the Spielbergian influences that powered J.J Abram's *Super 8*, it might be easy to overlook the debt it owes

to Stand By Me. Now almost 30 years on, Rob Reiner's peach of a picture, based on Stephen King's short story, captures childhood friendship without a shred of sentimentality. The plot is simple. Four friends — Jerry O'Connell, Wil Wheaton, Corey Feldman and River Phoenix — follow the railway tracks on a mission to find the dead body of a

OTHER ODD KING FILMS

DOLORES CLAIBORNE 1995

Reporter returns home after her maid mum is accused of murder.

HEARTS IN ATLANTIS

2001 Weird, possibly wonderful psychic mentors a boy. DOLAN'S

2009 Schoolteacher Vs. gangster who killed his beloved wife.

CADILLAC



rather than the destination, perfectly pitched and played vignettes of campfire stories and the stuff that '60s pre-teens really talked about (that they discuss Disney moppet Annette Funicello's breasts, and whether Mighty Mouse could take down Superman, perfectly pails the timping point between

missing kid. But the joy is the journey

could take down Superman, perfectly nails the tipping point between kidulthood and adulthood). Lovely stuff. EXTRAS The hero of the extras is a picture-in-picture commentary with Reiner, Wheaton and Feldman, sharing stories (Michael Jackson's near involvement), regrets (Feldman is particularly moving about Phoenix), insights (Reiner feels it's the most important film he ever made) and having a go at the absent O'Connell — "I can't believe that little fat schmendrick is married to Rebecca Romijn," quips Reiner. Elsewhere, the director gets his own commentary track, and there is a 36-minute making-of featuring all the (surviving) major players, including a rare chance to hear King discussing the themes and finished flick. IAN FREER

Mandingo



1975 / FROM JULY 22 / RATED R18+ / DIRECTOR RICHARD FLEISCHER / CAST JAMES MASON, SUSAN GEORGE, PERRY KING

DVD

RACISM UNCHAINED



BASED ON KYLE

Onstott's lurid potboiler, and described by Tarantino in 1995 as one of only two times in the past 20 years that a major studio made a

full-on, gigantic, big-budget exploitation movie (the other was *Showgirls*), Richard Fleischer's *Mandingo* is an unpleasant experience that glorifies a shameful part of American history. The Dino De Laurentis production dwells on the



Antebellum atrocities while ill-at-ease Hollywood legend James Mason spouts racist rhetoric in front of the beautifully shot scenery. A queasy watch at best. EXTRAS None.

DAVID MICHAEL BROWN

First Class had leg room but a disappointing lack of reclining.





SYNTH CITY

NEW TV THRILLER HUMANS ENVISIONS A LONDON WITH ROBOT HELP IN EVERY HOME.

DOWNTON ABBEY WITH DROIDS?

WORDS ROB LEANE

SHIVERING CAST AND CREW ARE

huddled on a roadside, discussing the quality of pastries on offer around the corner, as a van speeds five metres to wallop a crash test dummy. This is a crucial scene from what could be one of 2015's big TV events. Made by the UK's Channel 4 and AMC. Humans, a remake of Sweden's Real Humans, ponders AI mysteries in a uniquely creepy way.

"This is a really key moment," says Gemma Chan, whose character Anita has just been pummelled by the van. "It's my superhero moment, and it has big repercussions for the family I work for." Anita, you see, is a domestic droid. A "Synth", one of an army of walking iPads that now do our most tedious jobs.

Anita inspires disparate opinions about the wisdom of bringing home an alarmingly realistic humanoid. The kids are fascinated. Dad (Tom Goodman-Hill) sees Anita as a weirdly alluring new appliance. And Mum (The IT Crowd's Katherine Parkinson) finds herself becoming jealous of this perfect creature. "On the surface Anita has this very calm, very pleasant, very docile personality," says Chan. "But there's definitely something going on beneath that surface."

With a multitude of cyborgs in the series, from sex workers to nurses, the actors playing them attended "Synth School", workshops to establish their look and movement. Along with ramrod posture, Synths have impassive expressions, an "off" button below

their chins and glowing green eyes, added via CGI. "When something looks almost lifelike but isn't quite, people tend to get very freaked out. Humans plays into that," says Colin Morgan, the former Merlin who plays Leo, a mysterious outcast.

The eight-part series weaves together several story strands. One features William Hurt as a widower clinging onto his memories via his android assistant; in another, a cop hunts renegade Synths, kind of a Blade Runner without the flying car or trendy trench coat. "There's so much potential," enthuses producer Chris Fry. "And I don't see it as a sci-fi show. The concept makes it high-concept, but what I love is that it's set now."

When you start enslaving machines, you know it isn't going to end well. But with a second season mooted, don't expect an apocalypse just yet. Instead, prepare for a cautionary tale about what it means to be human while our gadgets are getting smarter than us.



Above: The IT Crowd's Katherine Parkinson regrets her decision to make eve contact. Below: William Hurt plays a widower living through electric dreams.



Maximum Choppage

2015 / FROM JULY 9 / RATED M



Settle in for a balmy ride in mop-topped comic Lawrence Leung's latest comedy vehicle. He plays Simon Chan, mistaken as the saviour of his crime-riddled hometown when he returns to Sydney's multi-cultural heartland Cabramatta after years away. You see, he's been studying at Marshall's Arts School, Melbourne, not Martial Arts school in Beijing. Better to keep up the pretence then disappoint his potty-mouthed Ma (hilarious Kathryn Yuen). Much like the chop-socky acting it lampoons, this Kung Fu meets suburban satire, co-written by Leung, can lurch between brilliantly absurd and woodenly inane. **EXTRAS** None.

JIM MITCHELL



Ray Donovan: S2

2014 / FROM NOW / RATED MA15+ DVD BR P



Season 2 of Ray Donovan is a firm step up from the deeply flawed first season, but this look at toxic manhood remains uneven and occasionally muddled. Fortunately, with a cast this good, you can survive the occasional stumble. As Donovan, Liev Schreiber adds a depth to the hard-knuckle Hollywood fixer and struggling family man that the unsubtle scripts lack. Meanwhile, Jon Voight's manic energy as Donovan's ex-con father balances out his son's brooding. An FBI agent (Hank Azaria) with Donovan in his sights adds a lot to this season; the supernatural elements, not so much. **EXTRAS** Commentary on select episodes, interviews including Schreiber on Ray and Voight on Mickey, featurettes including one on the show's music, and more.

ANTHONY MORRIS





Beauty And The Beast

1991 / RATED G / DIRECTORS GARY TROUSDALE, KIRK WISE / VOICE CAST PAIGE O'HARA, ROBBY BENSON, JESSE CORTI, REX EVERHART, ANGELA LANSBURY

BELLE ÉPOQUE

WORDS HELEN O'HARA



THERE'S SOMETHING

overwhelming about successful Disney fairytales. For better or worse, they tend to replace all other versions

of the story in our cultural consciousness, transforming fable and legend into something with bigger eyes and more talking animals. It was Walt Disney Animation that gave the seven dwarves their now generally accepted names, took the knives out of The Little Mermaid and turned Beauty And The Beast from a slightly insipid 18th-century romance into a witty modern musical with a surprising number of sentient household objects.

The 1991 adaptation was not their first attempt. Walt Disney believed in the power of fairytales and had developed virtually all of them during the early days of the studio in the 1940s and '50s. But he only moved into full production once he felt sure he had his story square, and the original Beauty tale revolved around a beast who repeatedly invites a girl to dinner and proposes to her. An interesting concept, perhaps, but hardly something that would keep the little ones enthralled.

Finally cracked by the Disney team in the late '80s, the story cast Belle as a bookish, determined woman and the Beast as a hot-tempered but fundamentally decent loner. The villain became muscle-brained Gaston, Belle's rejected suitor, and a full chorus of talking furniture provided comic relief to keep younger viewers happy. In pleasing contrast to many Disney films, the hero and heroine actually spend some time growing together rather than falling in love at first sight, and the bad guy dies purely through his own bloodlust.

Along with Mermaid's Ariel, Belle led a new Disney tradition of active heroines. Unlike the sweetly passive Sleeping Beauty or Snow White, Belle wades into physical danger, stands up to a raging Beast and offers a lone voice of reason even when trapped in an enchanted castle. Where most films make the female lead interesting by virtue of association with a more developed male

lead, here we begin to see the Beast as a soul worthy of sympathy because Belle likes him. And rather than the sheltered princess being introduced to the wonders of the world, she's the one who teaches him to read, to eat politely and even to charm birds.

Animated in warm, autumnal colours and peopled with expressive caricatures in the old-fashioned Disney "squash-and-stretch" style, the film represents a peak in hand-drawn animation at the dawn of the digital era. There are flourishes of computer assistance, notably in the gilded ballroom waltz, but this belongs to the studio's top animators. Andreas Deja makes Gaston handsome, threatening and buffoonish all at once; Glen Keane gives the Beast both grace and power. It's almost a shame when the latter turns back into a Jon Bon Jovi-alike prince, losing that expressive bestial face with its magnificent eyebrows.

Directors Gary Trousdale and Kirk Wise, incredibly, had only one short behind them when they were recruited for this, and have not hit these heights again. But that may be because, more than any other type of filmmaking, animation is a collaborative art. This was the last time that all Disney's top animation talent worked together; soon after, Jeffrey Katzenberg split the studio's dream team to work on two movies at once.

It was also the last film for Howard Ashman, the lyricist who gave the film much of its bite, playing a crucial role in the success of Mermaid and Aladdin too. He knew he was dying of AIDS even before he started work on the film, and succumbed four days after the screening of the first complete assembly. Ashman was an unlikely figure to win Oscars and acclaim at Disney. He and composer Alan Menken began their collaboration by writing a musical based on a Kurt Vonnegut story. They achieved off-Broadway success with Little Shop Of Horrors, a be-bop take on Roger Corman's loopy alien monster movie. By 1986, Ashman finally made it onto

"A peak in hand-drawn animation at the dawn of the digital

Broadway with a musical called Smile — only to see that flop. He moved to LA in search of a fresh start, and found The Little Mermaid and the struggling Beauty And The Beast.

"The last great place to do Broadway musicals is in animation," he said, and some of his lyrics and storytelling here stand up against the best of the Great White Way, where a stage version of the film eventually played for 13 years. In The Mob Song alone, he references Macbeth ("Screw your courage to the sticking place") and riffs on an obscure Cole Porter musical of the 1920s ("Fifty Frenchmen can't be wrong"). Gaston nimbly paints a portrait of the artist as a villain, all to a rousing medley that would fit right into a German beer hall, while Be Our Guest allows the animators to mix Busby Berkeley with touches of '60s graphic art.

It's all still recognisably Disney, set in a world where true love triumphs and every girl finds her prince (apart from the three ninnies sighing over Gaston, at least). But there is a maturity to Beauty that's missing from all of Disney's early '80s output, and the scene where the Beast's curse is broken and the castle springs back to life might as well have shown the studio itself reawakening to a second Golden Age of animation.

This became the first animated film ever nominated for Best Picture at the Oscars, and actually won the Golden Globe for Best Picture (Musical Or Comedy). If Beauty And The Beast lost the Oscar to a rather darker, more adult story, well, as composer Menken notes, "The songs were not nearly as good in Silence Of The Lambs."

Someone is totally

110

GAMES

Re.View





The Witcher III: Wild Hunt

OUT NOW / PC, PS4, XBOX ONE / RATED R18+

XBOXTROLLS



OPEN-WORLD RPGS

are often dismissed as swords-and-sorcery guff, but done well they offer perhaps the best escape from the daily grind that

money can buy. That is particularly true of The Witcher III: Wild Hunt, which combines an adult, beautifully written story with a vast game-world that could yield as much as 200 hours of play.

Inspired by the novels of Polish fantasy author Andrzej Sapkowski, the game casts you as Geralt of Rivia. A professional witcher, Geralt is a genetically enhanced killer who hunts down and kills the vast menagerie of ghouls, wyverns and other beasts that inhabit the world of Temeria. The land itself is in the throes of war and beset by the fearsome Wild Hunt, a bunch of trans-dimensional bloodsport enthusiasts who are doggedly pursuing Geralt's surrogate daughter, Ciri.

Your quest to get to Ciri before them has a joyously picaresque flavour, leading

to tasks like co-authoring and acting in a play, attending a masked ball, as well as the more expected pursuits like slaving countless beasts and participating in set-piece battles. Plus Geralt's enhanced senses make him one hell of a detective

The Witcher III mixes up the formula with occasional interludes played as Ciri herself, who lacks Geralt's witcher-magic abilities (called Signs) but is astonishingly quick on her feet.

Playing a pre-defined role strips away much of the character-building complexity that often dogs open-world RPGs, although there's still a vast amount of loot to collect, plus alchemy and crafting to perform, if you're so inclined. But what impresses most about the game is its believability: the Temerian natives act like real people (albeit slightly medieval ones); sex and bawdiness abound, and the world (one of the biggest ever seen in a game) looks absolutely stunning.

In other words, it's entirely possible you'll find Temeria a more inviting place to be than wherever you currently live. If games are about prolonged periods of escapism, then The Witcher III must rate among the finest such diversions ever created. That it also has the character. production values and in-depth gameplay to back up such lofty ambitions make this a mandatory purchase, regardless of whether you're a fantasy freak. SIMON BRAUND



PAC-MAN

1980 An icon is born in the form of a nill-and-fruitchomping yellow blob, navigating a maze while



MS. PAC-MAN

pursued by ghosts.

1981

A dash of lipstick and fetching red ribbon reinvents the formula for the fairer sex. Not a massive evolution but still a hit.



PAC-ATTACK

1003

Pac-Man returns in a Tetris-like game featuring fairies as well as ghosts. Frantic 'versus bouts' were a high point.



PAC 'N ROLL

2005

Rolling Marble Madness-style, a young Pac-Man first learns the art of ghost-fighting from a Pac-Master (yes, really).



PAC-MAN AND THE GHOSTLY **ADVENTURES**

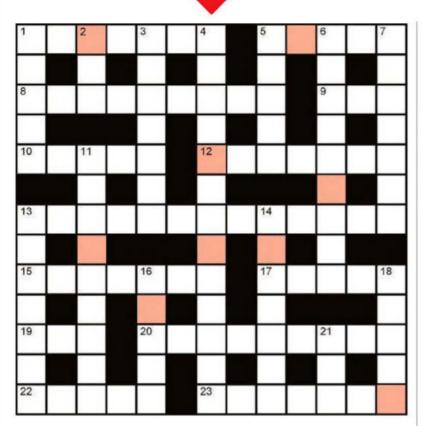
2013 Fully 3D Pac-Man must save Pacopolis from Betrayus, king of the netherworld.





Re.View

THE *EMPIRE* CROSSWORD



ACROSS

- In which Kevin Hart prepared Will Ferrell for prison survival (3.4)
- Ridley, Zachary or Dougray (5)
- Alan Partridge: --, Steve Coogan's 2013 release (5.4)
- It was all about this character played by Anne Baxter and resulted in 14 Oscar nominations (3)
- 10 Classic 1953 Alan Ladd Western (5) 12 An afternoon screening or a John
- Goodman starrer (7)
- 13 Canadian actor who's Volturi vampire Alec in three Twilight Saga films (7,6)
- Anna Friel and Joanna Lumley's bovine venture (3,4)
- 17 Adam Sandler had 50 first ones (5)
- 19 Ullmann amid Oliver Reed (3)
- 20 In which Rowan Atkinson appears as Mondavarious (6-3)
- 22 It involved The Smartest Guys In The
- 23 My pages get corrupted into a Robert Redford-Brad Pitt CIA venture (3.4)

DOWN

- Sean Penn counted 21 (5)
- Form of dance that provided a Sammy Davis Jr.-Gregory Hines title (3)
- Not a professional title for this Isabelle Huppert release (7)
- Footwear that lent its name to 2004 Shane Meadows thriller (4,4,5)
- Isaac Hayes's 1972 Oscar Best Song (5)
- Kind of delivery vital to a Reese Witherspoon-Paul Rudd starrer (9)
- "Action's never been so hot!" ran the blurb for this Sandra Bullock-Melissa McCarthy feature (3,4)
- Pedro, Spanish director who shaped Talk To Her, Volver etc. (9)
- 13 Sienna Miller was the eponymous female lead in this 2008 release (7)
- 14 The Clash/Ray Gange's 1980 semi-documentary (4,3)
- 16 Citizen Kane creator Welles (5)
- **18** Was this a fag for Harvey Keitel? (5)
- 21 Starred Edmond O'Brien in 1950 and Dennis Quaid in the '88 remake (1.1.1)

JULY ANSWERS ACROSS 7 Marsha, 8 Simone, 9 Easy, 10 Zoetrope, 11 Bubbles, 13 Score, 15 Colin, 17 Thinner, 20 Quiz Show, 21 Depp, 22 Cuarón, 23 Lovers. DOWN 1 Xanadu, 2 I-Spy, 3 Razzies, 4 Ashes, 5/6 American Sniper, 12 Blizzard, 14 The Wolf, 16 Oculus, 18 Empire, 19 Shane, 21 Dave. ANAGRAM Charlie Cox



Last Cab To Darwin tickets and DVD prize pack



FEEL THE SERENITY AND YOU COULD WIN A DOUBLE PASS TO SEE MICHAEL Caton driving a cab. To Darwin. That's not all: five lucky winners will also bag an instant Aussie DVD collection including Little Fish, Strange Bedfellows, Rabbit Proof Fence, Two Hands and Black Balloon.

TO WIN, TELL US WHAT YOUR FAVOURITE THE CASTLE QUOTE IS, AND WHY.

It Follows on Blu-rav

"IT'S BEHIND YOU!" TRY WATCHING DAVID

Robert Mitchell's chiller and not peek over your shoulder. Answer the chilling question below and eight of you could be watching the scariest film of the year on shiny Blu-ray disc, bearing witness to a new scream queen in the making.



TO WIN, TELL US WHO YOUR FAVOURITE SCREAM QUEEN IS, AND WHY.

The Last Five Years on Blu-rav

ANNA KENDRICK IS GIVING HER TONSILS A

workout again in The Last Five Years, the movie adaptation of the smash off-Broadway musical. To hear how pitch perfect the diminutive songbird's vocals are, on one of five BDs, all you have to do is sing an answer to the question below.



TO WIN, TELL US WHAT YOUR FAVOURITE MOVIE MUSICAL IS, AND WHY.

Ray Donovan: S2 on Blu-ray

GOT A PROBLEM? NEED A DARK FAMILY SECRET

sorted? Well you are in luck. Everyone's favourite 'fixer' is back as Liev Schreiber returns as Ray Donovan in a second season. Win one of 10 copies on Blu-ray and you could be watching Ray get his hands dirty.



TO WIN, TELL US WHO YOUR FAVOURITE TV ANTIHERO IS, AND WHY.

WIN! X+Y on DVD

ASA BUTTERFIELD, RAFE SPALL AND SALLY

Hawkins star in this uplifting drama about a socially inadequate brainiac who heads to the International Mathematics Olympiad. Get number crunching and answer the question below and you can win one of 10 DVDs up for grabs.



TO WIN, TELL US WHO YOUR FAVOURITE MOVIE NERD IS, AND WHY.

WIN! Forever Knight: S1 on DVD

YOU'RE BARKING UP THE WRONG TREE.

WolfCop! Stand back and howl hello to Det. Nick Knight, an 800-year-old vampire cop who wants to sink his teeth into more than a donut. Bite into the question below and you could win one of 10 copies of the first season on DVD.



TO WIN, TELL US WHO YOUR FAVOURITE TV COP IS, AND WHY.

WIN Extinction: Jurassic Predators on DVD

NEED ANOTHER DINOSAUR FIX AFTER JURASSIC

World blew your mind? Well do the roar because we have 10 copies of Extinction: Jurassic Predators, the found footage rampaging theropod flick, up for grabs on DVD. Type the answer with your tiny T-Rex arms and it could be yours.



TO WIN, TELL US WHAT FAVOURITE DINOSAUR MOVIE IS, AND WHY.

WINI Monsters: Dark Continent T-shirt and Blu-ray

THE SEQUEL TO GARETH EDWARDS'S PRE-

Godzilla monster-fest called, erm, Monsters (can you see what they did there?) is here and to celebrate its premiere on disc, we have 10 snazzy Monsters: Dark Continent T-shirts and Blu-rays to win.



TO WIN, TELL US WHAT YOUR FAVOURITE MONSTER MOVIE IS, AND WHY.

HOW TO ENTER

To win any of these prizes, email us at empiregiveaways® bauer-media.com.au, write the prize in the subject line, your preferred format if there are both DVD or Blu-ray options and complete the answer in 25 words or less, not forgetting to include your contact details. All competitions are open to both Australian and New Zealander *Empire* readers. Entries close August 5. For conditions of entry visit www.bauer-media.com.au/terms/competition-terms



American Ultra

CAST KRISTEN STEWART, JESSE EISENBERG, WALTON GOGGINS, TOPHER GRACE, BILL PULLMAN / DIRECTOR NIMA NOURIZADEH

CAPTION THE PICTURE ABOVE AND WIN SOME SWAG!









EVER IMAGINED WHAT WOULD HAPPEN IF JASON BOURNE LOVED A TOKE OF THE WIZARD

bong? American Ultra has the answer! Jesse Eisenberg is the stoner sleeper agent who has no idea he is a trained killer until he is activated. Sound familiar? American Ultra, written by Max Landis (Chronicle), reunites Eisenberg with his Adventureland co-star Kristen Stewart and to celebrate, we've got Seasons 1, 2 and 3 of Orphan Black on Blu-ray up for grabs!

AMERICAN ULTRA IS OUT SEPTEMBER 10.



HOW TO ENTER
Use the free viewa
app to scan this
page. Then fill in the
on-screen form with
your 10 words or
less caption and hit
SUBMIT. The winner
will be published in
the September 2015
edition of Empire.



Congratulations Damian Morgan! You score *Orange Is The New Black*Seasons 1 and 2 on Blu-ray PLUS an *Empire* cap. Huzzah!



INT. DINING QUARTERS - NIGHT

Professor: May I ask how you are able to set such a table as this, Captain?

Nemo: These dishes come entirely from my ocean kitchen. There is nothing here of the earth.

Professor: How remarkable. This tastes like veal.

Nemo: The flavour deceives you. It is filet of sea snake.

An awkward silence.

Ned: Huh.

Conseil: I suppose this isn't lamb, then?

Nemo: It is brisket of blowfish with sea-squid dressing, basted in barnacles.

Another silence.

Professor: It's very good. In fact, it's better than lamb.

Nemo: Yes, my cook excels in preparing these various products. Not finished, are you?

Ned [passing his plate back]: Er, just the main course. Pass the cream, mate, huh?

He pours from the jug onto his food.

Nemo: The cream is, of course, milk from the giant sperm whale, and those delicious fruits you're eating are actually preserves made from sea cucumbers.

Conseil: Well, I'd never have guessed

it. They are excellent.

Nemo: Eat your pudding, Mr. Land.

Ned: I ain't sure it's pudding. What is it?

Nemo: It's my own recipe. Sautée of unborn octopus.

Ned: Nothing here is fit to eat!

Conseil: Sautée of unborn octopus...

Nemo: Since we are nearing the island of Crespo, you'll have an opportunity of selecting your own food.

Ned: You mean we're getting off this submarine?

Nemo: For a brief hunting expedition.

Ned: Well, that, that suits me fine.

Conseil: Me too.

Ned: When do we start, mate- uh, Captain?

Nemo: Almost immediately. [*To lackey*] These two will join the expedition. Will you prepare them?

Lackey: Aye, sir.

The three leave.

Nemo: Accept one of these cigars, Professor.

Professor: Thank you. [Lighting it with a conch and taking a puff] A delightful smoke! Different somehow. Havana?

Nemo: Seaweed.

LIKE THIS, WATCHTHIS



CRIMSON TIDE

1995 Another ornery sub

captain, a few more cuss words.



TREASURE ISLAND

1950

Disney's first completely live-action film, shot by legendary **DP Freddie Young** (Lawrence Of Arabia).

SETTING THE SCENE

OF THE EARTH."

20,000

The Sea 1954

Decades before Temple Of Doom came this icky movie banquet. An early scene in Disney's 1954 briny Jules Verne adaptation, it sees harpooner Ned Land (Kirk Douglas), Professor Aronnax (Paul Lukas) and dogsbody Conseil (Peter Lorre) – prisoners on Captain Nemo's submarine - get to know their captor (James Mason) across a table of surprises.

Leagues Under

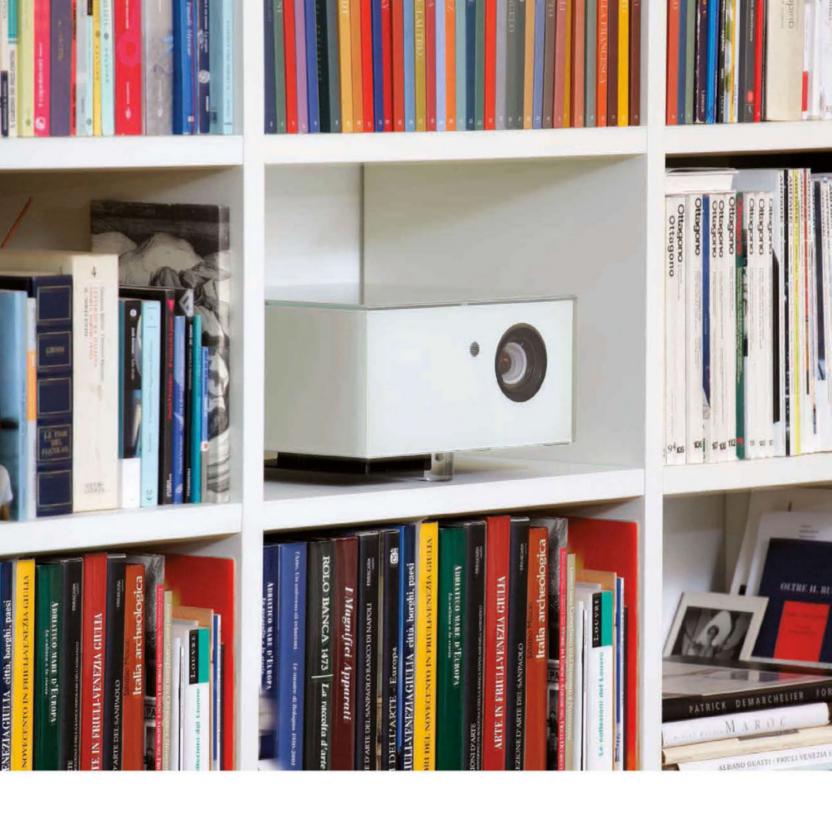
"THERE IS NOTHING HERE

EMPIRE

STAY TUNED FOR NEXT MONTH'S *EMPIRE* COLLECTOR'S COVER PART 2 — WHICH MAKES A MATCHING SET WITH THIS ISSUE — AND PREPARE FOR THE...



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